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The HYMN

October 1982

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Editor's COLUMN

This final 60th anniversary year issue of *The Hymn* treats the music of hymns from several different perspectives. Three living composers comment of their varied harmonizations of the American folk hymn melody, WONDROUS LOVE. The sources of many early American tunes are listed in the bibliography of reprints of available tunebooks. The fascinating variety of ethnic expressions of congregational song is described in a survey of the music of Chicago's churches and synagogues.

Two articles focus on British contributions to hymn tunes. The first is an interview with John Wilson, hymn tune composer and hymnal editor who has exerted a significant influence on the recent flowering of new hymnody in England. The second is a richly illustrated introduction to the hymn tunes of one of England's great composers, Orlando Gibbons. Another describes how hymn tunes have been incorporated into larger musical works ranging from Bach to the current century.

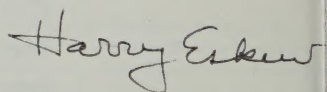
In addition to the full-length articles on hymn tunes, this issue's hymnic news begins with the announcement of funding for a major project at the University of Illinois. This project will utilize computer technology to produce the first major index of tunes associated with English language texts, a total of

30,000 different hymn tunes!

One of the suggestions coming from our Editorial Advisory Board is to incorporate a "lighter touch" in *The Hymn*. We hope our readers will exercise a sense of humor when they play or sing AMBIVALENCE, Alice Parker's tongue-in-cheek setting of Fred Pratt Green's satirical "How Can We Sing the Praise of Him." Less some reader misunderstanding, the Hymn Society of America is committed to the use of inclusive language in hymns.

The alert reader will notice a change on the right bottom pages in this issue. Thanks to Ellen Jam Porter's suggestion, pages throughout the issue will clearly identify the month and year.

About 10 years ago it was my privilege to compile an *Index of The Hymn, 1949-1972*. In this issue I'm happy to announce an updated index of *The Hymn* covering the years 1949 through 1981, compiled by Deborah Loftis, our indexer for the past several years. I'm sure you'll want to order this valuable reference tool from our National Office at Springfield. I know you'll also join with me in expressing our gratitude to Deborah Loftis and her colleagues for their splendid contribution.



Harry Eskew

President's

MESSAGE

The epic experiences of emerging groups in society tend to be written in poetry rather than prose. Homer chronicled the early Greek history in poems of the "Illiad" and the "Odyssey." The opening of the Pentateuch in the Bible begins with ancient poetic accounts of beginnings. The epic that established Old English as the dominant language a millenium ago in the British Isles was "Beowulf."

Ethnomusicologists have long known the importance of ballads and songs in the history telling process of isolated societies. Therefore it is not unusual that the emergence of religious groups and movements are often accompanied by a hymnic surge that parallels the group building. We can learn much about the "soul" of these people in their hymn writing and singing.

Our Hymn Society throughout its 60 year history has studied the roots of American hymn singing. This has helped us understand the early American influences that make us what we are. In recent years the Society has set goals to help us discover the richness and diversity of the hymnic life of our contemporary culture. We have sought to understand all the sources of our national heritage, including those from third

world countries, as well as those which originated here as American phenomena. Our recent convocations have been good examples of this direction. The 1983 Convocation promises to be exciting as we plow new ground.

The sociological implications of this diverse study may not be evident for some years hence. If we have gained insight into the essence of many emerging American ethnic groups as they have tried to sing "the Lord's song in a strange land," we may be building bridges of understanding and acceptance undreamed of a short generation ago.

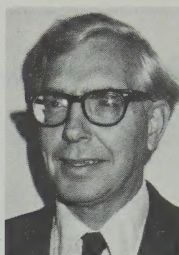
Who says hymnology has to be a dull and academic activity? It may be true that groups are different but if we can understand how they worship and celebrate life, we may well be discovering the growing edge of our nation for the 21st century.

Your Society has a mission that is both an obligation and an opportunity. Let's get on with gathering knowledge that will set us free and help us create a unity out of our rich diversity.

John H. Giesler
John H. Giesler

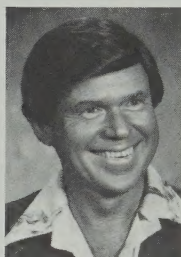
WONDROUS LOVE: Three Settings with Composers' Commentaries

Alastair Cassels-Brown



Alastair Cassels-Brown is Professor of Music at the Episcopal Divinity School, Cambridge, Massachusetts. A native of London, he holds the B.A. and M.A. from Oxford and is an Associate of the Royal School of Organists. Since 1952 he has been in the United States and has become an American citizen. He has held teaching positions in organ and choral music in Clinton, New York; Newport, Rhode Island; New York City and Utica, New York. He is Director of the Evergreen (Colorado) Conference on Music. He has composed a variety of vocal and instrumental works including 31 accompaniments in the Episcopal hymn supplements II and III.

David N. Johnson



David N. Johnson recently retired as Professor of Music at Arizona State University. He has served as Director of Music, Trinity Episcopal Cathedral, Phoenix. Previously he held positions at St. Olaf College, Northfield, Minnesota, and Syracuse University. He has composed about 400 organ and choral works for church musicians. In addition to his well-known setting of "Earth and All Stars," his newest hymn tune, "Praise the Lord: Ye Heavens, Adore Him," won first prize in the National AGO hymn contest.

Carlton R. Young



Carlton R. Young is Professor of Church Music at the Canadian School of Theology, Emmanuel University. He formerly taught at Scarritt College, Nashville, and Perkins School of Theology, Southern Methodist University. He edited the United Methodist Book of Hymns (1964) and has recently published Supplements to the Book of Hymns. He has composed much music for choir and congregation. He was President of the HSA from 1980 to 1982.

I.

Alastair Cassels Brown

WONDROUS LOVE is a moving, marvellous melody. Just as a child is unique, it is unique. It is like no other tune, and no other tune is like it. It stands on its own. It is expressive. It is religious in its sense of wonder. In its original shape-note harmonization, it

starts out with open 5ths and 8ves moving to open 4th and 8ves. Before two measures are out, it has collected enough parallel 5ths and 8ves, with a striking absence of 3rds to create starkness and a feeling of angularity. It is likely to be sung in shape-note

1 What won-drous love is this, O my soul, O my soul, what
 2 To God and to the Lamb, I will sing, I will sing, to
 3 And when from death I'm free, I'll sing on, I'll sing on, and

G Dm7 G Am7 Dm7

won-drous love is this, O my soul. What won-drous love is this that
 God and to the Lamb, I will sing. To God and to the Lamb who
 when from death I'm free, I'll sing on. And when from death I'm free, I'll

Am7 G7 F Am7

caused the Lord of bliss to lay a - side his crown for my
 is the great I AM, while mil-lions join the theme I will
 sing and joy - ful be, and through e - ter - ni - ty I'll sing

Dm7 Am7 G Dm7

soul, for my soul, to lay a - side his crown for my soul.
 sing, I will sing, while mil-lions join the theme I will sing.
 on, I'll sing on, and through e - ter - ni - ty I'll sing on.

G Am7 Dm7 Am7 Dm7 G Dm

Guitars and keyboard may sound together for good effect.

The bass-line may be sung in canon with the soprano.

text: American folk hymn, attributed to Alex Means, ca. 1835.

12 9.12 12 9

tune: Wondrous Love, American folk melody, harmonized by Alastair Cassels-Brown, 1977. Harmony, copyright 1978 by The Church Pension Fund.

$\text{♩} = 60$

From *Hymns III*. Used by permission.

communities with a nasal blatting tone. There's nothing sugary about this tune.

"Wondrous Love" has been set many times before in gentle triadic chords. While such settings can be lovely and satisfying, I hoped to catch more of the original setting. When the idea of a canon presented itself, it seemed to offer an answer of integrity to the problem of sugariness. As far as I could find out, it had not been done before. The remaining decision was to

try for a texture of three parts rather than four to achieve greater freedom. In this last respect I gratefully acknowledge a general suggestion of Dr. Alec Wyton. It is worth noting that the harmonization in the *Original Sacred Harp* has an added alto part, so it was originally in just three parts.

When it was finished, it seemed to me to be suitably austere—as austere as the Love that died on a cross, which we worship through this hymn.

II.

David N. Johnson

Both the text and the tune are hauntingly beautiful. But the secret of achieving both simplicity and extraordinary profundity is elusive.

What are the characteristics of this remarkable music?

First, it is in the Dorian mode. With its raised 6th and flatted 7th, this serene mode is unmistakable. The raised 6th is both poignant and a bit unsettling (to a 20th century ear, perhaps), because the raised 6th degree of the scale in minor suggests an upward direction, which is not fulfilled in the flatted 7th—which implies downward motion.

The restless melody—both wistful and strong—again bears out the unique ambivalence of the Dorian mode. It has a rather wide range (9th), rising to a tonic climax in the 10th full measure.

In setting this tune, then, my first consideration was to preserve this Dorian quality throughout. There would therefore be, in the harmonization, no flatted 6ths or raised 7ths, since they would challenge or even deny the melodic qualities and implications of the tune. The exception would be modulations—but this

tune is essentially brief, and remains in one key (or tone center) throughout.

Then the harmonization would be somewhat contradictory, with both simplicity and richness. In one collection I chose a three-part (SAB) setting; and in another my harmonization was traditional four-part SATB. To provide a measure of flexibility and optional variety, one or more additional instrumental parts would be provided. But what instrument would enhance, and not hinder, this remarkable text? I chose optional flute part and guitar chords.

Use of guitar chords has its problems. Guitarists do not like to change chords continually: they prefer to strum on one chord for several beats because this procedure is characteristic of the instrument. But that was not possible, in my harmonizations. I felt that the melody suggested the flow of continual chord and harmonic changes. So there had to be a certain amount of compromise—I was not willing to give up on the optional usage of guitars, both because they would, I felt, contribute to a further dimension of musical

Wondrous Love

Southern Folk Hymn

Southern Folk Hymn
Arr. David N. Johnson

Rather slowly

1. What won-drous love is this, O my soul, O my soul! What
2. To God and to the Lamb I will sing, I will sing, To
3. And when from death I'm free, I'll sing on, I'll sing on, And

won-drous love is this, O my soul! What won-drous love is
God and to the Lamb I will sing, To God and to the
when from death I'm free, I'll sing on, And when from death I'm

this, that caused the Lord of bliss To bear the dread-ful curse for my
Lamb who is the great I Am, While mil-lions join the theme, I will
free, I'll sing and joy-ful be, And through e-ter-ni-ty, I'll sing

soul, for my soul, To bear the dread-ful curse for my soul.
sing, I will sing, While mil-lions join the theme, I will sing.
on, I'll sing on, And through e-ter-ni-ty, I'll sing on.

Augsburg Publishing House in *Twelve Folksongs and Spirituals*, 1968. Used by permission.

What Wondrous Love Is This

WONDROUS LOVE 12 9.12 9.

Southern Harmony, 1835

Harm. by C. R. Y.

American Folk Hymn

Unison

1. What won-drous love is this, O my soul, O my soul, What
2. What won-drous love is this, O my soul, O my soul, What

won-drous love is this, O my soul! What won-drous love is this that
won-drous love is this, O my soul! What won-drous love is this that

caused the Lord of bliss To bear the dread-ful curse for my soul,
caused the Lord of life To lay a-side his crown for my soul,

for my soul, To bear the dread-ful curse for my soul.
for my soul, To lay a-side his crown for my soul. A-men.

Harm. copyright © 1965 by Abingdon Press.

From *The Book of Hymns*, Official Hymnal of the United Methodist Church. Used by permission.

breadth and also because they are frequently and customarily used with folk music.

And the optional flute seemed to contribute additional "enchantment" without interfering with the basic setting.

And so, there it is. What a privilege, working with magnificent music like this! The challenge is to provide harmonies which enhance and reveal the tune, and yet do not "get in the way." I hope I succeeded, in some measure, in providing a felicitous musical experience.

III.

Carlton R. Young

As a member of the tune committee of the revision of the *Methodist Hymnal*, early in 1962, I was assigned the job of harmonizing, for purposes of unison singing, two tunes from the shape-note tradition. One of the tunes was WONDROUS LOVE. At the same time I was just being introduced to the performance practice of Sacred Harp singing in the three state area of Tennessee, Alabama and Georgia through brief sortees on the weekend into various singing schools and one-day singings.

I had often heard WONDROUS LOVE in anthem and "organ prelude" contexts, but until 1961 I had never heard the tune sung with the kind of rhythmic drive, harmonic austerity, and rich sonorities that seven-part "singing school" singing can bring out. Seven parts, that is, because each of the upper three voices is doubled by men and women with only the bass sung at the prime unison. In this

regard it is important to understand that this tune was originally set in three parts, i.e., bass, melody and soprano. An alto part was added in editions published at the end of the 19th century and in the early 20th century.

As sung in authentic shape-note performance practice this tune "confronts" the singer through the open, or as it is called, "dispersed harmony." In this performance style the tune has, for me, a deeper meaning and beauty than realized in any other "Composed-Arranged" contexts. In my harmonization I left out almost all the 3rds of the chords, much as would be found in the original. At the same time, I tried to arrange the tune for unison congregational singing. I believe my adaptation from shape-note sources is faithful to the "spirit" of the original setting; and is often imitated, e.g., the setting contained in *Hymns for the Saints*. (1981)

Corrections

Please make the following corrections in the July issue of *The Hymn*:

On page 183, under Hymnic News in column two, Albert F. Bayly's hymns are represented in this country not by Hope Publishing Company but rather by Oxford University Press, 200 Madison Avenue, New York, NY, 10016.

On page 179, at the bottom of column one and under her photo, Clare is the correct spelling of the given name of Mrs. Sneyd, the author of "God of Joy." This correction should also be made in the HSA publication, *Hymns for the Children of God*.

On page 180, column one, Dorothy R. Fulton's birth year should be 1937, not 1957.

A Bibliography of Currently Available Early American Tunebook Reprints

Jack L. Ralston



Jack L. Ralston is Music Librarian and Associate Professor of Music at CBN University in Virginia Beach. A native of Kansas City, he for 20 years has been Music Librarian at the University of Missouri—Kansas City. Several of his articles on early American hymn tunes were published in *The Hymn* in the 1960s.

Introduction

The continuing interest in early American tunebooks has apparently survived the 1976 Bicentennial Celebration. A number of reprints prepared for the Celebration have been joined by several local and regional reprint projects. Some titles are listed in the standard source tools such as *Books in Print* (New York: R. R. Bowker, 1982) but some are obscure enough to qualify for the classification "fugitive publications."

It was decided that the interest of our readers might encompass a few 20th century publications which contain the earlier tunes and which are also available in reprints or recent editions. Some are from the shape-note tradition and some are from the regular notation in open or close score.

Following the list of titles is a directory of publishers. In one or two cases where current street addresses are not given, it is suggested that a dealer such as Edmond D. Keith, Book Search Service, 56 Kensington Rd., Avondale Estates, GA 30002 be contacted for further information on availability.

Bibliography

- The American Singing Book*, by Simeon Pease Cheney. (1879) NY: Da Capo Press, 1980. Earlier American Music Series no. 17. ISBN 0-306-77322-8 LC 80-13923 \$29.50
- The B. F. White Sacred Harp Rev. and Improved* by W. M. Cooper and Others, by Benjamin Franklin White. (1902) Troy, AL: Sacred Harp Book Co., 1960.
- The Boston Glee Book*, by Lowell Mason and George J. Webb. (1838) NY: Da Capo Press, 1977. ISBN 0-306-70860-4 LC #52481 \$27.50
- The Boston Handel and Haydn Society Collection of Church Music*, comp. by Lowell Mason. (1822) NY: Da Capo Press, 1973. Earlier American Music Series no. 15. ISBN 0-306-77315-5 LC 77-171078 \$27.50
- The Christian Harmony: In the Seven Syllable Character Note System of Music*, compiled by William Walker. (1866) Greenville, SC: A Press, 1979. \$13.00
- The Christian Harmony, or Songster's Companion*, by Jeremiah Ingalls. (1803) NY: Da Capo Press, 1981. Earlier American Music Series no. 22. ISBN 0-306-79617-1 LC 80-16558 \$25.00
- Church & Sunday School Hymnal with Supplement*, ed. by J. D. Brunk. Scottsdale, PA: Herald Press, 1902. ISBN 0-8361-1110-9 \$5.50

- A *Collection of Millennial Hymns Adapted to the Present Order of the Church*, by Shakers. New York: AMS Press, 1975. ISBN 0-404-10753-2 LC 72-2991 \$17.00
- The Colored Sacred Harp*, by Judge Jackson. (1934) Ozark, Alabama: By the author, 1974. LC 74-207021
- Compilation of Litanies & Vesper Hymns*, by John Aitken. (1787) West Orange, NJ: Saifer. ISBN 0-87556-004-0 \$10.00
- The Complete Works of William Billings*, ed. by Hans Nathan & Richard Crawford.
- Vol. I *The New England Psalm-Singer*, ed. by Karl Krueger. (1770) Charlottesville, VA: University of Virginia, 1981. \$50.00
- Vol. II *The Singing Master's Assistant* (1778); *Music in Miniature* (1779). NY: AMS Press & The Colonial Society of Mass., 1977. \$42.50
- Vol. III *The Psalm-Singer's Amusement* (1781); *The Suffolk Harmony* (1786); occasional publications. (not yet published)
- Vol. IV *The Continental Harmony* (1794). (not yet published)
- The Continental Harmony*, by William Billings. (1794) Cambridge, Mass.: The Belknap Press of Harvard University Press, 1961. LC 61-13734 \$20.00
- The Good Old Songs, The Cream of the Old Music*, by Elder C. H. Cayce. (1913) Thornton, AR: Cayce Publishing Co., 1980. \$6.00
- Gospel Hymns Nos. 1 to 6 Complete*, by Ira D. Sankey, James McGranahan, George C. Stebbins, and Philip P. Bliss. (1895) NY: Da Capo Press, 1972. Earlier American music no. 5. ISBN 0-306-77305-8 LC 170-171076 \$27.50
- Gange Melodies*, ed. by Dan C. McCurry & Richard E. Rubenstein. New York: Arno Press, 1975. Reprint of the 1911 ed. LC 74-30647 ISBN 0-405-06819-0 \$18.00
- The Harmony of Maine*, by Supply Belcher. (1794) NY: Da Capo Press, 1972. Earlier American Music Series no. 6 ISBN 0-306-77306-6 LC 77-169607 \$18.50
- Harp of Ages, Containing a Special Collection of Sacred Songs Adapted for Use in Singing Schools, Singing Conventions and in the Church and Home*, by A. N. Whitten. (1925) Muleshoe, TX: Harp of Ages, Inc., 1973. \$5.00
- Jacob Eckhard's Choirmaster's Book of 1809*, (by Jacob Eckhard). MSS (1809) Columbia, SC: University of South Carolina Press, 1971. LC 72-149489
- Kentucky Harmony or a Choice Collection of Psalm Tunes, Hymns, and Anthems in Three Parts*, by A. Davisson. Minneapolis: Augsburg Publishing House, 1976. ISBN 0-8066-1546-X, 11-9249 \$8.50
- The New Harmonia Sacra*, by Joseph Funk and Sons. (1822) Broadway, VA: Trissels Mennonite Church, 1973. \$13.50
- The New Harp of Columbia*, by M. L. Swan. (1867) Knoxville, TN: The University of Tennessee Press, 1978. ISBN 0-87049-251-9 LC 78-5504 \$12.50
- "Original Sacred Harp"* (Denison Revision). Bremen, GA: Sacred Harp Publishing Co., 1971.
- The Psalm-Singer's Amusement Containing a Number of Fuging Pieces and Anthems*, by William Billings. (1781) NY: Da Capo Press, 1974. Earlier American music Series no. 20 ISBN 0-306-70587-7 LC 73-5100 \$22.50
- Shaker Music. Inspriational Hymns and Melodies Illustrative of the Resurrection, Life and Testimony of the Shakers*, by Frederick William Evans. NY: AMS Press, 1974. LC 72-2988 \$27.50

The Southern Harmony, comp. by William Walker. (1854) Los Angeles: F
 Musicamericana, 1966. LC 66-53952 \$12.95
The Stoughton Musical Society's Centennial Collection of Sacred Music, ed.
 Roger L. Hall. (1878) NY: Da Capo Press, 1980. Earlier American Mus
 Series no. 13. ISBN 0-306-79618-X LC 80-11936 \$29.50
Urania, A Choice Collection of Psalm-Tunes, Anthems, and Hymns, by James Lye
 (1761) NY: Da Capo Press, 1971. ISBN 0-306-71198-2 LC 69-11667 \$27
Wyeth's Repository of Sacred Music, by John Wyeth. (1820) NY: Da Capo Press
 1974. ISBN 0-306-77001-6 LC 64-18989 \$19.50
Wyeth's Repository of Sacred Music, Part Second, by John Wyeth. (1820) NY: D
 Capo Press, 1964. ISBN 0-306-70903-2 LC 64-18989 \$19.50
Ye Old New-England Psalm-Tunes 1620-1820, ed. by William Arms Fish
 (1930) Bryn Mawr, PA: T. Presser, 1975.
The Sacred Harp, by B. F. White and E. J. King. (1859) Nashville, TN: Broadma
 Press, 1968. ISBN 0-8054-4508-1 LC 68-18032 \$9.95
The Saints' Harmony, also, *The Saints' Harp*. (1889) Independence, MO: Hera
 Publishing House, 1974. \$22.50
The Social Harp, by John G. McCurry. (1855) Athens, GA: University
 Georgia Press, 1973. ISBN 0-8203-0296-1 LC 72-78046 \$9.00

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Harp of Ages
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Charlottesville, VA 22903

An Interview with John Wilson



John Wilson, hymn tune composer and editor, has exerted a great influence on the development of hymnody in England in recent decades. He is Treasurer of the Hymn Society of Great Britain and Ireland. He read one of the background papers on English hymnody at the Oxford Hymns International Conference in 1981. Mr. Wilson lives in Guildford, Surrey.

This is a conversation between the editor of *The Hymn* and John Wilson, Treasurer of the Hymn Society of Great Britain and Ireland, at St. Catherine's College, Oxford, July 28, 1981.)

The Hymn: Mr. Wilson, would you begin by telling us something of your background?

Mr. Wilson: I was born near Birmingham at the village of Bournville. My parents were Congregationalists, belonging to what is now the United Reformed Church in England, and I well remember the hymns we sang in chapel or Sunday School in my youth.

I think I always had an instinct for music, but when I went from school to Cambridge University I took my degree in natural science, and I can look back on attending lectures in the 1920s by those famous founders of modern physics, Sir J. J. Thomson and Sir Ernest Rutherford. But the urge

for music became too strong, so I gave up science, did a "crash course" at the Royal College of Music in London, and emerged as a rather raw young music master. Not long after that I became a member of the Anglican Church, and, to complete that side of the story, more than 30 years later I also joined the Methodist Church, having discovered that I could do so without un-joining anything else. I'd been asked to be organist of a new Methodist church at Guildford in Surrey, and I'm very grateful for the friendships and opportunities that resulted from that period of service. So, as you see, I've had first-hand experience of three different traditions of hymnody—all of which, with others, are happily growing closer

together as the years go by.

The Hymn: When did you first get into hymnbook editing?

Mr. Wilson: I had joined the music staff at Charterhouse—the old school of John Wesley and Joseph Addison and Ralph Vaughan Williams—where I was to work for more than 30 years, and there we made *The Clarendon Hymn Book* of 1936 and used it happily for over a quarter of a century. That book isn't widely known, but it showed me the problems and opportunities of editing, which came my way again with *Hymns for Church and School* (1964), a successful development from the old *Public School Hymn Book*. It was during the run-up to that book that my acquaintance with Erik Routley ripened into

Mr. Wilson: I think it has. It made me want to test all evidence and see things for myself. An editor must go back to the real source of his material without being a slave to it when he's found it. But he *must* know what he's editing, if only out of respect for the original author or composer. So often when you go back to a source, you find that some detail, or even the characteristic style of the original, has been overlaid with the work of later editors and may be worth restoring. It can be like cleaning an old picture, which is quite a different thing from "modernizing" it.

The Hymn: How do you feel about the present tendency to modernize old hymn texts?

Mr. Wilson: Rather naughtily, sometimes wonder if it isn't more of

An editor must get back to the real source of his material without being a slave to it when he's found it.

a close friendship, with a continuous sharing of ideas and discoveries that has become one of my greatest joys. The next important work was a supplement to the English Methodist hymnbook called *Hymns and Songs* (1969), where I served on the committee and saw the book through the press. I've done one or two small collections for the Royal School of Church Music, and most recently I've been an outside adviser for *Broadcast Praise*, the 1981 supplement to *The BBC Hymn book*, and also on the music committee of the book that will succeed the present English Methodist book.

The Hymn: Has your scientific training helped you in your editing?

an editorial urge than a grass-roots demand from worshippers. In a long career among young people I don't recall any complaints about "thee" and "thy." But it's tempting if you're an editor to do a bit of crusading! The modernizers point out, with truth, that editors have always been altering texts for various reasons; and where the alteration is within the style of the original it can often be defended. John Wesley clarified Watts's syntax by changing "Our God, our help," to "O God, our help." But if in Addison's "When all thy mercies" you change "thy" to "your" (which Addison would never have done), and yet a little later retain "transported with the view" (which no 20th century worshipper would normally say)

you are producing a hybrid that no poet of any age would have written, and this seems to me unfortunate.

One of the great things about a hymnbook is that, like a library or an art gallery or a concert program, it can give us the old and the new side by side. Every good hymnbook, you might say, will be both "ancient" and "modern." And if you are not satisfied with an old hymn you can

number of our leading English hymn writers and have tried to encourage the use of their work. Fred Pratt Green, in particular, has allowed me into the workshop of his creative mind and spirit, often discussing new texts for particular tunes, and this has been another great joy. With Fred there's never a dull moment, and his concept of the hymn writer working *with* the potential user has been uniquely fruitful.

Perhaps those who want to modernize the old hymns will be surprised if I say that their wish is quite contrary to the spirit of our age.

have a new one instead. Perhaps those who want to modernize the old hymns will be surprised if I say that their wish is quite contrary to the spirit of our age. At a time when more and more people are appreciating and cherishing the old in art, architecture, music, gardens, and furniture, along come editors who say, in effect, here's a nice piece of Chippendale furniture which we can still use, but we can't nowadays keep those archaic handles on it: let's put some chrome-plated knobs on instead. No: I like to think that a hymnbook gives us a special opportunity to educate ourselves—to measure our own spiritual strengths and weaknesses against those of another age, and to see what we can learn from the expression and the emphases of that age. I seem to notice that fashions in theology change nearly as fast as those in dress.

The Hymn: In addition to your work in editing older established hymn tunes, you have also been involved in modern hymnody, have you not?

Mr. Wilson: Yes, indeed; I've been privileged to know and work with a

The Hymn: And you've also been involved with the Westminster Abbey "Come and Sing" series?

Mr. Wilson: This has been one very important avenue, as many of our modern text and tune writers would agree. In 1969 Canon Cyril Taylor—you know his tune ABBOT'S LEIGH—gave some lunch-time talks in the Abbey under the title of "Come and Sing." He introduced in practical singing sessions three hymn book supplements in the first wave of the so-called "hymn book explosion." This was so successful that the Dean and Chapter have continued the idea.

Now at lunch time on every Wednesday in May the Abbey nave is well filled with people who "come and sing" with the help of a commentator and choir and the melody in front of them. The material is mainly new and recent hymns, but with some occasions when we pause to honor great figures of the past. Each session is something between a shop window and a workshop. It's remarkable that this breakthrough for new hymnody should have occurred in the heart of London in Westminster Abbey.

The Hymn: What are your thoughts on the recent scene as a whole in hymnody?

Mr. Wilson: It's been a very exciting dozen years or so. Possibly the pace is slackening now, which will give us time for consolidation. Our modern authors have made a wonderful contribution to the relevance of what we can now sing in worship, and for that we must all be thankful.

I do just question that *every* relevant topic can be treated through the medium of congregational song.

I do just question the idea that *every* relevant topic can be treated through the medium of congregational song. Every topic can and should be treated in discussion, prayer, and preaching; but collective congregational singing is a special activity and may not be the best arena for detailed discussion or thought. We may usefully think of it either as a preparation for such thought, or as a response to what has already been thought about—a kind of summing-up and a resolve.

Secondly, there can be musical difficulties when a modern author is tempted to say too much in a single hymn, perhaps by giving us, in the midst of thanksgiving or praise, a single stanza of self-criticism or collective penitence. The result is what I think of as the "yes-but" hymn, so that in one widely used supplement over here you have to sing a stanza beginning "But sin infects us all, distorts the common good" to a cheerful tune written for "Rejoice, the Lord Is King!" To avoid this kind of thing you have to find a merely neutral tune or else you must have special

musical treatment for that one stanza. I would ask our authors to follow in the steps of their greatest predecessors and deal with one subject at a time.

The Hymn: Do you have any comments on the musical side of today's hymnody?

Mr. Wilson: We have some very good new tunes, but we're also getting

music which underestimates the musical taste and capabilities of today's congregations. It is too easily assumed that youthful congregations, especially, can only identify (blessed word!) with the simplest kind of popular song. I should like to see more informed opinion about tunes. We all tend to judge them subjectively. But it is possible to recognize and assess some objective features which make for a good tune. I'll suggest four headings: 1) the quality of the melodic outline, including where the climax comes; 2) the degree of rhythmic interest; 3) the contribution for better or worse of the harmony, and 4) the structure. Especially for a long tune, if there's not an intelligible structure the tune won't catch on.

It all boils down to *singability* and *memorability*, and we mustn't try to achieve these by the short cut of triviality.

The Hymn: Your good friend Eric Routley has spoken of your great contributions to the development of hymn-singing in England today, and

he has called you a hymnologist, while you call yourself a hymnodist. Would you comment on that?

Mr. Wilson: I'm very grateful for the work of real hymnologists. Where would we be without Julian, Zahn, Bäumer, Frost, and Pidoux? But I've not felt drawn to pure hymnology myself—the work of studying and classifying hymns and tunes as one might the flora and fauna of a country. On the many occasions when I've researched into the source of a hymn or tune, it has always been because I needed to know the answer in connection with my editing or with practical hymnody. So if I have to have a label let it be that of hymnodist, but with a big vote of thanks to the hymnologists, and not the least Erik himself.

The Hymn: What do you think of the future for those who make hymnbooks?

Mr. Wilson: There may now, as I said, be a pause for breath in the march of new hymnody, and perhaps we ought to think more about the nature of hymnbook editing. On the one hand there is the paternalistic editor who believes in giving the people what he thinks they *ought* to like; and on the other there's the easy-going editor who thinks he knows what the people *do* like, and so plays to the gallery with little regard for standards. And somewhere in between there's what we may truly call "pastoral" editing; and to study the full implication of that word in this context is a big task before us. It was touched on at the International Oxford Congress where we were pleased to share our thoughts with American and European colleagues, and it was discussed again at the British Hymn Society's July 1982 conference. Editorial idealism and popular taste must each have their say. But in setting our sights I think we must aim higher than both of them.

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AMBIVALENCE

F. Pratt Green

Alice Parker

1. How can we sing the praise of Him — Who
 2. Our Fa - ther is our Moth - er now — And
 3. O rise not up, you men of God, — The
 4. O may the You - Know - Who for-give — Our

is no long - er He? With ba - ted breath we
 cous - in too, no doubt. Must wor - ship wait for
 Church must learn to wait Till broth - er - hood is
 stunned am - bi - va - lence, And in — our sex - ist

Am

wait — to know The sex of De - i - ty.
 hym - no - dists To get things sort - ed out?
 sis - ter - ized And man - kind out of date.
 an - guish - ings Pre - serve our com - mon sense.

E D/A

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The Hymn Tunes of Orlando Gibbons

Marilyn Kay Stulken



Marilyn Stulken is Director of Music at Trinity Lutheran Church, Kenosha, Wisconsin, and is a member of the Editorial Advisory Board for *The Hymnal Companion* to the Lutheran Book of Worship (Fortress, 1981). Her article "The Hymns of the Hymn Society of America—An Overview" appeared in our January issue.

We would be one in hatred of all wrong,
One in our love of all things sweet and fair,
One with the joy that breaketh into song,
One with the grief that trembleth into prayer,
One in the power that makes the children free
To follow truth, and thus to follow thee. (stanza 3)

To my mind, one of the happiest text-tune combinations in the *Lutheran Book of Worship*, 1978, is John White Chadwick's "Eternal Ruler of the Ceaseless Round" with Orlando Gibbons' SONG 1. Chadwick's beautifully-wrought hymn—a prayer for oneness in our service to God and our fellow humans (see below)—is well-served by Gibbons' sturdy and optimistic setting. The combination is

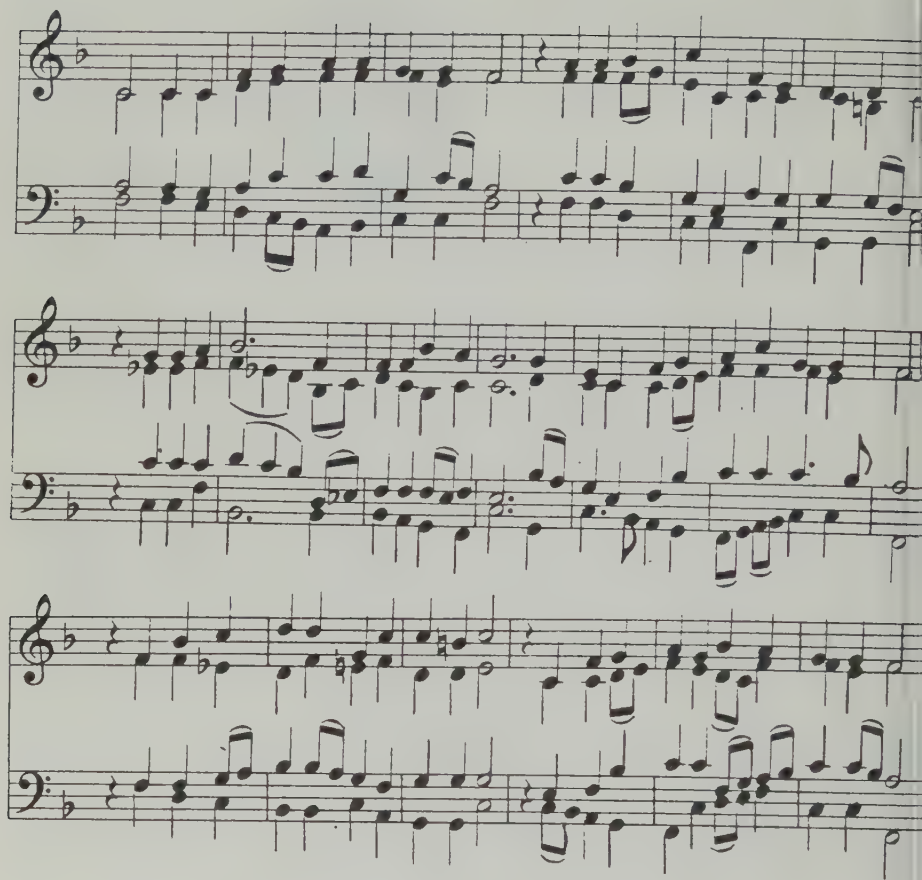
neither original with, or unique to, the LBW; it has been found in numerous English-language hymnals in North America and abroad since the early days of this century. SONG 1 also serves as the setting for various hymn tunes (*The Australian Hymn Book*, 1977, uses it four times), most frequently with William Henry Turton's "Thou, Who at Thy First Eucharist Didst Pray," a hymn of prayer for unity within the Church:

Thou, who at thy first Eucharist didst pray
That all thy Church might be for ever one,
Grant us at ev'ry Eucharist to say
With longing heart and soul, "Thy will be done."
O may we all one bread, one body be,
Thro' this blest sacrament of unity. (stanza 1)

Close inspection of SONG 1 reveals it to be a finely-constructed piece of music, melodically and harmonically. Knowing full-well that I can never say with words what Gibbons has said with music, I would nevertheless like to point out some interesting features.

Although full of variety, the setting is balanced and well-integrated (perhaps the reason it serves so well for "unity" texts?). Line 1, with its cadences on I and V, is balanced by line 2 with cadences on V & I. In the first phrase the upward trend of the melody, which outlines the tonic har-

SONG 1.



mony of the phrase, takes it up a sixth before turning downward. Beginning with this high point, the second phrase resumes the climb, taking the melody to C before dropping an octave, underscoring the dominant in a phrase that ends on the dominant. A minor dominant chord at the beginning of the third phrase quickly introduces the balancing effort of the subdominant, which is emphasized also by the prominence of the subdominant note in the melody—the only long note within a phrase—before cadencing again on the dominant. Beginning with the ending note of the previous phrase, the fourth phrase outlines dominant, then tonic

triads on its way to the tonic cadence. Line 3 reiterates the balancing effect of subdominant and dominant in the fifth phrase and closes out the melody on tonic in the sixth. The only real melodic repetition can be found at the beginning of these last two phrases, where the heads of the phrases outline first the subdominant and then the tonic. The only up-turned phrase ending can also be found at the end of the fifth phrase, where the melody nicely defines the dominant tonality. The highest note in the melody has also been reserved for this phrase. (In the original, the last line was repeated.)

SONG 1 was one of 16 tunes by Gib

sons written for George Wither's *Hymnes and Songs of the of the Church*, 1623. There it was the setting for the first song of Moses, Exodus 15, "Now Shall the Praises of the Lord Be Sung." *Hymnes and Songs*, printed nearly a century before the works of Isaac Watts, was an early attempt to provide congregational song other than the metric psalmody which had then been in use in England for some 60 years. The collection, as noted in its title page, consists of two sections—a first including various Scripture paraphrases and some ancient hymns, concluding with the "Veni Creator" ("Come, Holy Ghost, the Maker, Come"). All but two of Gibbons' tunes are located in this first section.

The second section contains hymns for the Church Year with additional songs for various occasions, such as public deliverances, communion, seasonable weather, etc., with a final song (XC) for the Kings Day. ". . . the latter part," wrote Wither in his preface, "containing *Spirituell Songs*, appropriated to the severall Times and Occasions observable in the Church of England . . . shall become a means both of encreasing Knowledge, and Christian Conformatie with in your Dominions: Which, no doubt, your MAIESTIE wisely foresaw, when you pleased to graunt and command, that these *Hymnes* should be annexed to all *Psalmes-Bookes* in English Meeter."

The Company of Stationers, however, opposed the publication of Wither's Book and managed to get his patent revoked, with the result that neither Wither's texts nor Gibbons' tunes were widely circulated. One of the tunes, SONG 34, titled WESTMINSTER, appeared unchanged in three later publications: Playford's *Whole Book of Psalms*, 1677; Tufts'

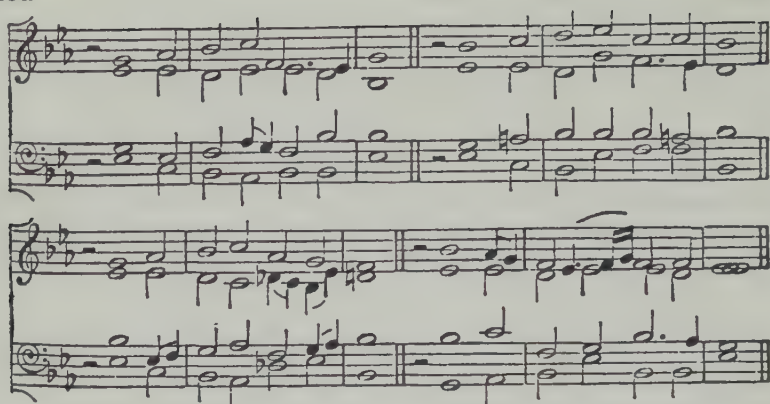
Introduction, 5th ed., 1726; and Walter's *Grounds*, 1721, 1723.¹ For the most part, however, Gibbons' wonderful tunes fell into oblivion until they were given new birth around the turn of the 20th century. This Supplement edition of *Hymns Ancient and Modern*, 1889, contained four (the Original Edition, 1861, had included SONG 13 and SONG 34).² Robert Bridges' *Yattendon Hymnal*, 1899, had eight.³ Under Ralph Vaughan Williams' musical editorship *The English Hymnal*, 1906, and later, *Songs of Praise* contained 11 of Gibbons' 16 tunes, two of them used twice.

Hymnals in the United States have been slower to include more than a few Gibbons tunes, the two most popular being SONG 13 (also called GIBBONS, LIGHT DIVINE, and CANTERBURY) and SONG 34 (also called ANGEL'S SONG). Both are found as early as 1916 in *The Hymnal* of the Episcopal Church. SONG 13 was also included in the Lutheran *Common Service Book* a year later.

SONG 13 was the setting for the fifth canticle of the Song of Songs, "Oh, My Love, How Comely Now." In its original rhythmic form (see SONG 13a below), this melody has a graciousness especially fitting for the original text.

This form of the melody is found primarily in English hymnals. More common in North America is the squared-off version (see SONG 13b below). The first three phrases of this tightly-knit little piece begin with a four-note ascending pattern against a descending bass line. The final phrase opens with a descending line, now with an ascending bass. Once again Gibbons has made telling use of the subdominant—here in the third phrase—touching briefly on A^b and its subdominant and dominant before coming to rest on the dominant of the

SONG 13a



SONG 13b

1 Ho - ly Spir - it, truth di - vine, Dawn up - on this soul of mine;
 2 Ho - ly Spir - it, love di - vine, Glow with - in this heart of mine;
 3 Ho - ly Spir - it, pow'r di - vine, For - ti - fy this will of mine;
 4 Ho - ly Spir - it, peace di - vine, Still this rest - less heart of mine;

Word of God and in - ward light, Wake my spir - it, clear my sight.
 Kin - dle ev - 'ry high de - sire; Purge me with your ho - ly fire.
 By your will I strong - ly live, Brave - ly bear, and no - bly strive.
 Speak to calm this toss - ing sea, Stayed in your tran - quil - i - ty.

piece. (This harmonic sequence is lost in the "revised edition"—SONG 13b.)

Among the hymnals in my collection I have found 15 different texts associated with this tune. (Under the tune name CANTERBURY the United Methodist *Book of Hymns*, 1964, uses the tune four times.) No doubt there are still more. While SONG 1 seems to attract "unity" texts, SONG 13 is found most frequently with "Holy Spirit" texts—Samuel Longfellow's "Holy Spirit, Truth Divine" and

Andrew Reed's "Holy Ghost, with Light Divine." A few hymnals also associate it with John Reyner Wreford's "When My Love to Christ Grows Weak."

Another tune of long-standing popularity is SONG 34 (ANGEL SONG). In *Hymnes and Songs* it is the Song of the Angels (Luke 2: 13): "Thus Angels Sung and Thus Sir We." The melody appears twice in *Hymnes and Songs*. At SONG 9 the rhythm of the first line reads as four

SONG 34

1 Forth in thy name, O Lord, I go,
my dai - ly la - bour to pur - sue,
thee, on - ly thee, re - solved to know
in all I think, or speak, or do.

SONG 34, Variant

1 O God, my days are dark in - deed, How oft this
ach - ing heart must bleed; The nar - row way, — how
filled with pain, That I must pass ere heav'n I gain.

in SONG 34 on page 225, and the melody has two additional phrases. The opening rhythm at SONG 34 reads



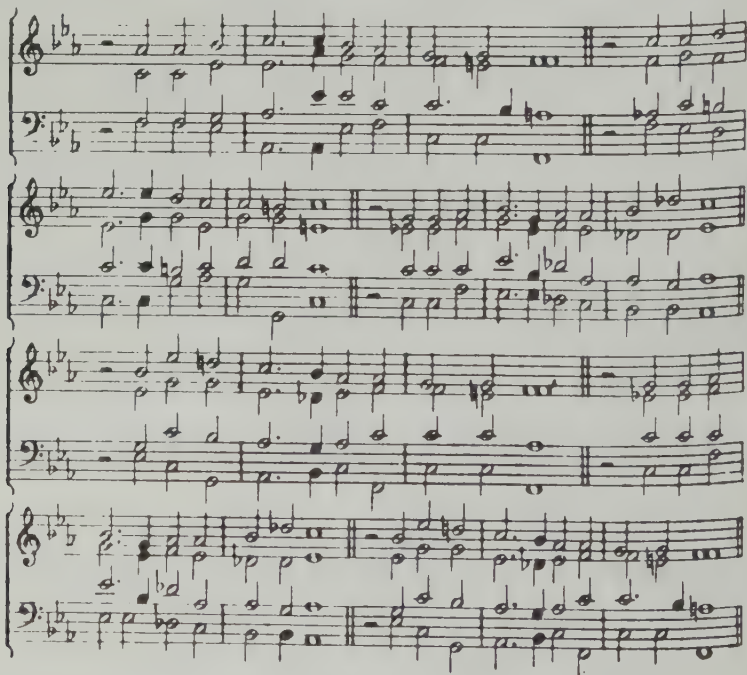
Both versions of the opening line are used in the many hymnals containing the tune. Note once again the monetary excursion to the subdominant at the point of the Eb in the third phrase. The hymn texts associated with this tune are, again, numerous, but by far the most extensively-used in Charles Wesley's "Forth in Thy Name, O Lord I Go."

A tune titled GIBBONS in the *Evangelical Lutheran Hymn-Book*, 1924, seems to be taken from SONG 34

except for its opening line (see SONG 34, variant, on page 225).

Two other tunes that have enjoyed much popularity are SONG 24, the first lament of the Lamentations of Jeremiah, "How Sad and Solitary Now (Alas)," and SONG 67, the setting for a hymn about St. Matthias, "When One Among the Twelve There Was." The latter is one of the two tunes from the second section of *Hymnes and Songs*. Both appear with a wide variety of texts. Fourteen hymnals containing SONG 24 joined this tune with nearly as many (14) different texts. The situation was similar for SONG 67.

SONG 24



SONG 24 originally consisted of six phrases of ten syllables, as it is found in *Hymns Ancient and Modern*, 1950. In this setting Gibbons makes considerable use of the lowered leading tone in establishing centers of the

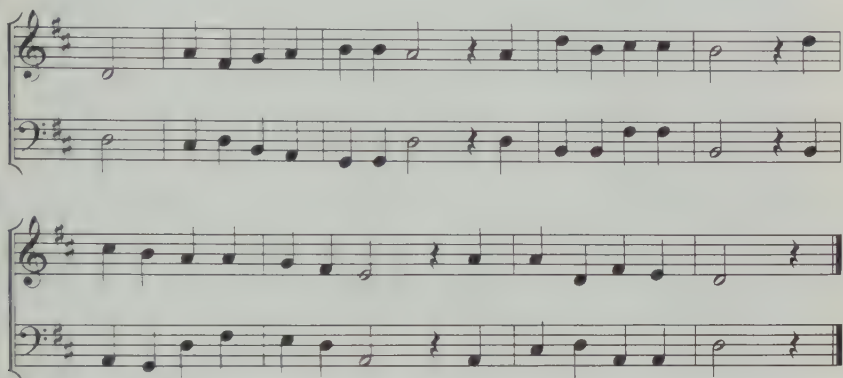
subdominant. Unity is achieved through the repetition of the same rhythmic pattern in each phrase. In most hymnals phrases 3 and 4 have been dropped, and in *The Hymnal*, 1933, of the Presbyterian Church, on

ends only three phrases, with two additional notes at the beginning to cover the text "Be strong!"

Although some hymnals use a long note at the beginning, SONG 67 seems

not to appear in any modern hymnals in its original rhythmic form as given below. Originally this melody was the setting for Psalm 1 in E. Prys's *Llyfr y Psalmau*, 1621.

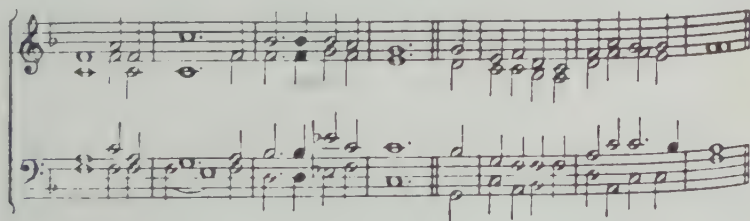
SONG 67



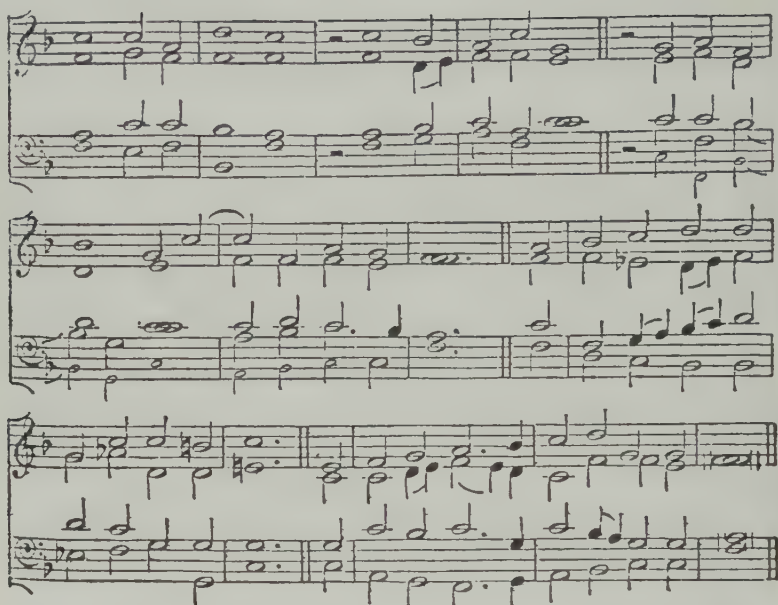
Used somewhat less frequently are SONG 22 and SONG 47 (46), settings, respectively, for the prayer of Ezekiel (Isaiah 36: 15), "Lord of Hoastes, and God of Israel" and a Christmas hymn from the second part of *Hymnes and Songs*, "Song of Joy unto the Lord We Sing." SONG 47, using only the first two of seven phrases, was included in the *English*

Hymnal, 1906, as the setting for Edward Henry Bickersteth's "Peace, Perfect Peace." It was found in the United States ten years later in *The Hymnal* of the Episcopal Church, and has been included in several hymnals on both sides of the Atlantic since. The tune has also been associated in some hymnals with Phineas Fletcher's "Drop, Drop, Slow Tears."

SONG 47



SONG 22

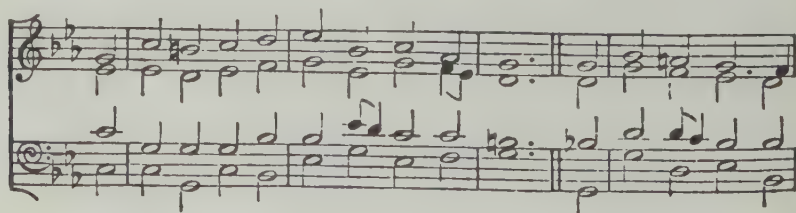


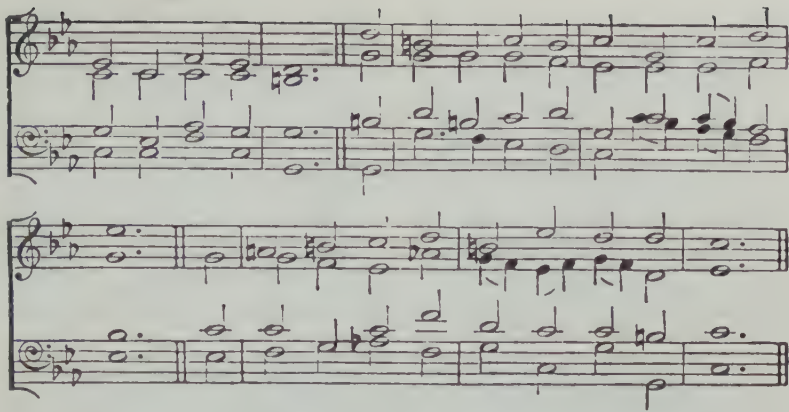
SONG 22, another sturdy major-mode melody, is very similar in its last two phrases to the last line of SONG 1 (see above). It is found, in most cases, with Robert Bridges' "Love of the Father, Love of God the Son." The rhythm is altered in some hymnals.

The remaining Gibbons tunes in use today are scattered among a few hymnals. SONG 4 is a vigorous minor-mode melody which has one thinking for a moment it's going to be "O Gott, du frommer Gott." After cadencing

twice on the dominant, the setting moves on to a glorious pause on relative major. In the final phrase the melody moves through raised sixth and seventh degrees to the tonic note, circles it, then finally approaches from above with a pair of descending seconds. SONG 4 was the song of Hannah (I Samuel 2: 1), "Now in the Lord my Heart Doth Pleasure Take." In the last two phrases were repeated. In the *English Hymnal*, 1906, it was the setting for a Good Friday hymn by W. Maclagan, "Lord, When Thy Kingdom Comes, Remember Me."

SONG 4

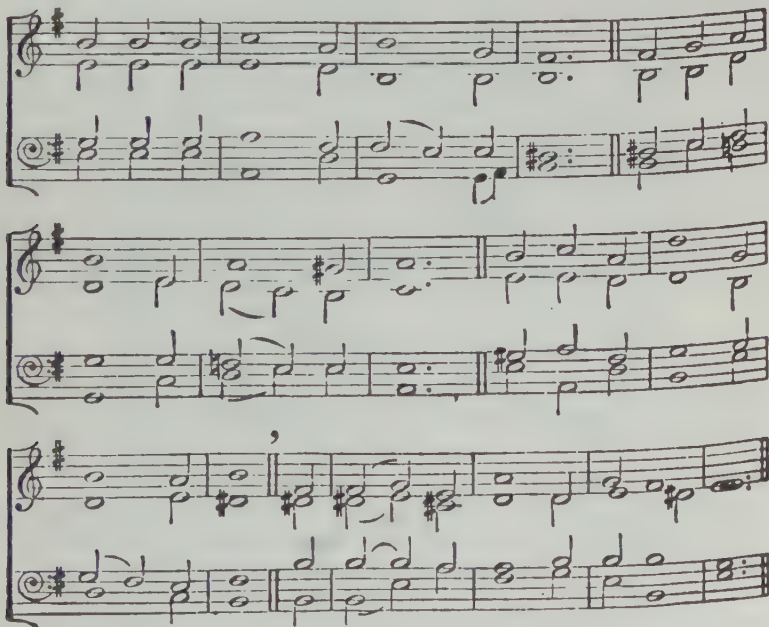




SONG 5 is a poignant setting for the Lamentation of David over Saul, and Jonathan, His Sonne" (II Samuel 1: 17), "Thy Beauty, Israel, Is Gone." It is associated with Edward Cooper's

"Father of Heaven, Whose Love Profound," in some hymnals, and in others, forms a quiet, sensitive setting for Samuel Longfellow's "Again, as Evening's Shadow Falls." The first note was originally twice as long.

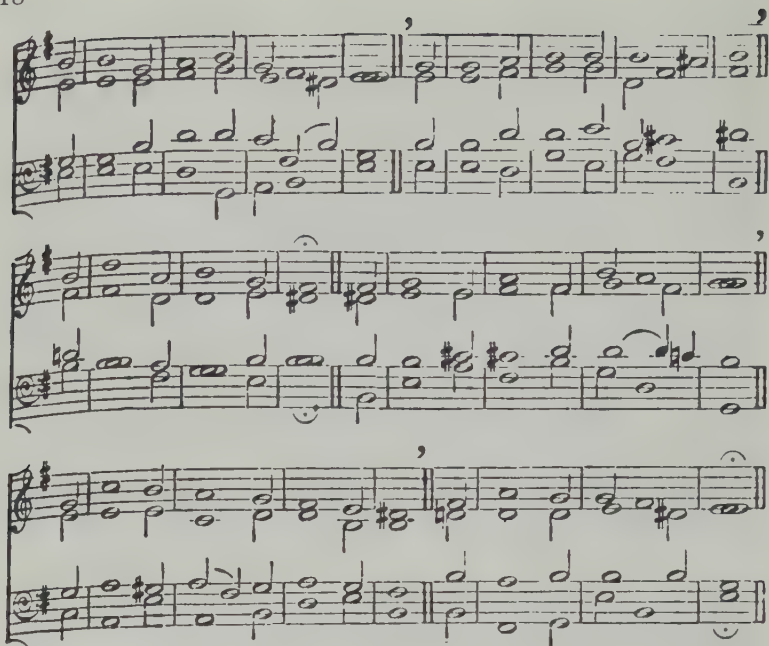
SONG 5



Another minor-mode melody, SONG 18, was selected for H. D. Rawnsley's funeral hymn, "Lord Jesu, Who at Lazarus' Tomb" in the *English Hymnal*, 1906. Originally it

was the setting for the tenth canticle of the Song of Songs, "Who's This, that Leaning on Her Friend." Like SONG 4 it follows two cadences on the dominant with a cadence in the relative major.

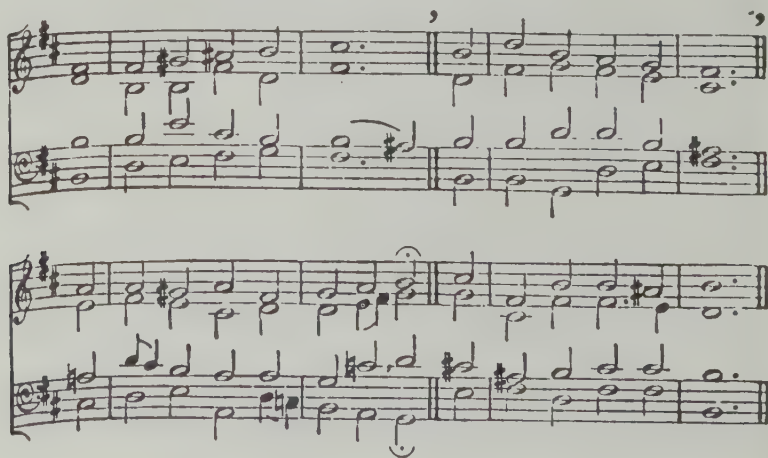
SONG 18



SONG 20 contains an element of surprise, harmonically speaking. Phrase 1 opens with an ascent directly up the melodic minor scale to tonic and beyond, to cadence on the dominant. A second phrase balances it with a descending line, again to the dominant. The third phrase modu-

lates suddenly to the submediant only to have the fourth phrase, with a couple of deftly-placed sharps, bring the tune back home again. Originally the setting for the "Second Song of Esay" (Isaiah 12), "Lord, I Will Sing to Thee," it is found with various texts today, including Robert Bridges' "My Lord, My Life, My Love."

SONG 20



ention should be made here of one more Gibbons tune in use today. *The Harvard University Hymn Book*, 1964, includes OUNDLE, an adaptation by Edward John Hopkins from Gibbons' anthem "God Is Gone Up."

To what can one attribute the success of Gibbons' tunes? First, of course, they are good music, both melodically and harmonically. (Gibbons included bass lines for all his

tunes and hymnals have, fortunately, retained the original harmonies in nearly all cases.) They were vocally conceived and, as such, are very singable. They are well-integrated, yet full of variety so they do not become wearisome. And, although each has a "personality" that was appropriate to the original text, they are universal enough to allow them to be used successfully with a wide



*Loe this is he whose infant Muse began
To brave the World before yeares stild him Man;
Though praise he sleight & scornes to make his Rymes
Begg favours or opinion of the Times,
Yet few by good men haue him more approv'd
None so inscenc, so generally lov'd*

S. T. L.

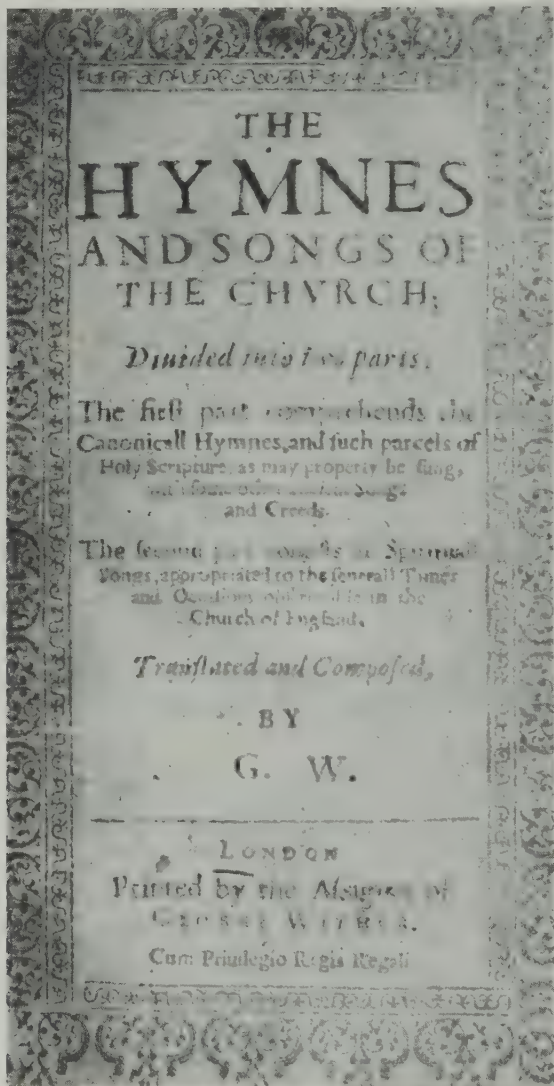
*Non hic auri gaus erat. Nec sic beatoris, Vnde
Quinque infabulam mentis imago fuit*

variety of texts.

Who were these men—George Wither and Orlando Gibbons?

Julian's *Dictionary* devoted four columns to Wither. Born in 1588 near Hampshire, England, he attended Magdalen College, Oxford, for three years, after which his father withdrew him for "rustic employment on the paternal estate." He left there, however, and turned his attention to

writing, both poetry and prose, the total of which eventually exceeded 100 books and pamphlets. Living as he did in the politically troublesome times of James I, Charles I, and Cromwell, Wither found himself in prison at three times during his life. He served as captain of horse and quartermaster of his regiment when Charles I declared war against Wither's native Scotland. Later he was a general



nder Cromwell. Wither was married to Elizabeth Emerson, also a wit and a poet, who was of the same family from which Ralph Waldo Emerson descended. He died in 1667. In his article in the *Julian Dictionary*, A. B. Grosart remarks, "It is discreditable to the Church of England, of whom he was a devoted son to the close of his life, and to Nonconformity alike, that many, very many more of his *Hymnes* and *Spiritual Songs* have not found their way into their hymnals.

A critical yet sympathetic reader would easily find a golden sheaf of musical, and well-wrought sacred song."⁵

Orlando Gibbons has been described as the "father of Anglican church music,"⁶ "the greatest master of the fantasia of the period,"⁷ and "the outstanding organist of a period that included Byrd and Bull."⁸

The son of a city musician, Gibbons was born in Oxford and baptized at St. Martin's Church on Christmas



Day, 1583. In 1596 he entered the choir at King's College Chapel, Cambridge, where his older brother, Edward, was master of the choristers. He later became a student at the university and in 1606 received a Bachelor of Music degree. In 1622 Oxford University bestowed on him a Doctor of Music degree. A year before his graduation from Cambridge he was appointed organist of the Chapel Royal, a position he held for the rest

of his life. He became organist of Westminster Abbey in 1623, and as such officiated at the funeral of James I two years later. Gibbons himself died suddenly of a stroke on Pentecost, June 5, 1625, at Canterbury, where he had gone with Charles I to provide music for the arrival of Charles' bride, Henrietta Maria, from France. He is buried at Canterbury Cathedral.

Gibbons was an excellent composer

of both instrumental and vocal secular music, but he is known especially for his fine music for the Anglican Church, particularly some of his anthems, with which he "seems to lead the old polyphonic style to the last high point it was to reach in

England."⁹ Fortunately, like a much later first-rate composer, Ralph Vaughan Williams, who selected many of Gibbons' tunes for the *English Hymnal*, Orlando Gibbons also turned some of his talents to writing some first-rate hymn tunes.

Notes

1. Friedrich Blume, *Protestant Church Music* (London: Victor Gollancz, Ltd., 1975), 647.
2. Maurice Frost, *Historical Companion to Hymns Ancient and Modern* (London: Wm. Clowes and Sons, Ltd., 1962), 609.
3. Albert C. Ronander and Ethel K. Porter, *Guide to the Pilgrim Hymnal* (Philadelphia: United Church Press, 1966), 131.
4. John Julian, editor, *A Dictionary of Hymnology*, Vol. 2 (New York: Dover Publications, 1957 reprint of the 1907 edition), 1289-90.
5. Julian, 1290.
6. Donald Jay Grout, *A History of Western Music* (New York: W. W. Norton & Co., 1960), 236.
7. Gustave Reese, *Music in the Renaissance* (New York: W. W. Norton & Co., 1954), 871.
8. Charles Winfred Douglas, Leonard Ellinwood, and others, *The Hymnal 1940 Companion* (New York: The Church Pension Fund, 1951), 442.
9. Reese, 813.

The Ethnic Diversity of Catholicity in Chicago's Congregational Song

Paul Westermeyer



Paul Westermeyer is Professor of Music and Music Department Chairman, Elmhurst (Illinois) College and Choirmaster, Grace Lutheran Church, Villa Park, Illinois. His most recent article in *The Hymn* is "Prospects for Psalmody in the American Church Today" (April 1982). He is our 1982 Contributing Editor for reviews of hymn-based music.

For centuries faithful Jews and Christians have sung their praise and prayers and bodied forth the story of God's mighty acts in their congregational song. From time to time, place to place, and group to group, many of the same texts have been used and many of the same thoughts expressed. Yet, if one hears the congregational song of a Jewish synagogue and a Black Spiritual Church and a Hungarian Reformed Church and a German Lutheran Church and a Maronite Eastern Rite Church and a Polish Catholic Church, the ethnic envelopes of language, articulation, and music often lead the hearer to perceive more differences than similarities. That is to say, the catho-

licity of the Judeo-Christian song expresses itself in the richness of ethnic diversity.

The greater Chicago metropolitan area is one of those places where the ethnic diversity of catholicity can be sampled. Baptist, Congregational, Methodist, Catholic, Lutheran, Presbyterian and other "typical" American churches abound. Prominent examples of these include Four Presbyterian where Morgan Simons presides over the choir organ. Or, for congregational song in a more Anglican context, one can travel to St. Luke's Episcopal in Evanston, replete with a boy choir directed by Richard Webster. Grace Lutheran in River Forest, where Pa-

man is the musician in charge, retains a more Germanic tradition, though it discontinued German services in the 1940s. These and other "mainstream" churches are easy to find.

With little additional effort one can also find communities of faith in Chicago where more prominent ethnic identities continue. The remainder of this article will tour a few of these communities. This tour is by no means complete. On it you will find some of the communities I was able to contact and learn about.¹ It will arbitrarily sample the richness of the Chicagoland area by brief and superficial vignettes. Though neither detailed nor extensive, these vignettes will point to the rich diversity of catholicity in Chicago's congregational song.

Stop 1: Hungarian

We begin just south of Chicago's city limits in Gary, Indiana, where Grace Reformed Church (formerly First Hungarian Reformed Church), now affiliated with the United Church of Christ, maintains both English and Hungarian services each week. The congregation uses a Hungarian hymnal printed in America.² Squarely in the Reformed tradition, the first part of the hymnal is a metrical psalter. Zsolt Takacs, the Assistant Pastor, says the people do indeed sing a metrical psalm as well as hymns each Sunday. The melodies in the hymnal are isometric. Hungarian Americans have not yet followed their brothers and sisters in Hungary who in 1946 revised their hymnal and returned to the earlier rhythmic versions of the melodies.³ The following hymn, for instance, was used by Grace Church at its mortgage burning ceremony in 1977. The original church was struck by lightning and burned in 1959, so the

congregation relocated and rebuilt.) It gives an example of the American Hungarian practice and provides an interesting comparison with what Hungarians in Hungary would sing. (See page 236.)

Stop 2: Lithuanian

Traveling north into the city itself we come to Marquette Park and the Lithuanian Evangelical Home Church in Chicago. Lithuanian is used weekly in this church's services, and the people sing from a Lithuanian hymnal.⁶ With but few exceptions most of the tunes come from the German chorale tradition. One of the exceptions is a favorite Lithuanian melody called THE PROPHET GREAT.⁷

Stop 3: Afro-American

From Marquette Park we travel in a northeasterly direction until we are just east of the Dan Ryan Expressway at 4315 South Wabash. Here the buildings of the First Church of Deliverance, founded by Clarence H. Cobbs,⁸ take up an entire city block. This eclectic and cordial Spiritual church provides a look at the music of an Afro-American community. According to Ralph GoodPasteur, it was here that Thomas Dorsey's music first was accepted and used in a church. Ralph GoodPasteur, the Minister of Music, presides over a choir of 283 voices. With electronic organ, piano, and even percussion at times, this choir vigorously leads the congregation in a variety of music, including a large body of gospel songs. Some of these have been composed and arranged by GoodPasteur himself, then published by the First Church of Deliverance.⁹ In addition to its Sunday morning service, every Sunday night at 11:00 P.M. First Church of Deliverance broadcasts a live service on AM radio, WCFL

1. Im bé-jöt-tünk nagy ő-röm-mel Fel-sé-ges Is-

ten! A te szen-tid-nek gyü-le-ke-ze-ti-be, A te

temp-lo-mod-ba Fel-sé-ges A-tya Is-ten!

American Version⁴

Im bé-jöt-tünk nagy ő-röm-ben,
Fel-sé-ges Is-ten, A te szen-tid-nek
gyü-le-ke-ze-té-be, A te temp-lo-

Hungarian Version⁵

(100). If you cannot attend the Sunday morning service, the spirit of the church can be sensed in the Sunday night broadcast or in recordings of the choir.¹⁰

Stop 4: Hispanic

Moving farther north until we are just south of Bridgeport and east of Comiskey Park, we come to St. David's Catholic Church at 3210 South Union. Around a chancel of

uncluttered warmth, a Hispanic community of faith worships at David's with its own characteristic rhythms. Guitars, mandolins, and tambourines join the voices of children and people in music that Father Arturo Pérez accurately describes as "emotive, incarnational, jubilant, and romantic but not sentimental." Performed by ear under the leadership of Juan Saladana, the *Missa Cubana*¹¹ is other characteristic Hispanic music



Doors of First Deliverance
(Afro-American)



Altar of St. David's
(Hispanic)



Holy Innocents (Polish)

most often used, though occasionally a tune like *Blowin' in the Wind* becomes the source of a *contrafactum*.¹²

Stop 5: Polish

The next stop is Holy Innocents Catholic Church, a Polish parish north of the Eisenhower Expressway, near Chicago and Ashland. For the two Polish masses each Sunday Father Edward Pajak, the priest, has compiled a Polish hymnal and service book¹³ which a number of other Chicago parishes have also adopted. It is based on the standard hymnal used in Poland.¹⁴ (Father Pajak also has in his office several underground hymnals from Poland.) One of the

interesting Polish hymnic traditions these hymnals contain is called the Mass hymn: a single hymn with numerous verses is constructed so that each verse fits and is sung at a different point in the Mass—Introit, Creed, Offertory, etc.¹⁵ Holy Innocents uses these Mass hymns, but also sings other hymns as well. One of the favorite of these others is "We Want Our God" which Father Pajak has cast into English. It represents the crossing of ethnic boundaries, for there are Italian and Spanish as well as Polish versions of this same Marian hymn. Father Pajak thinks the tune is French. (The musicologists among us can tell us about that.)

My chee-my Bo-ga, Pan - no świę - ta! O, u - słysz
na - szych wo - lań głos! Mi - ło - ści Bo - żej dziwi - gać
pe - ta, To na - sza chlu - ba, to nasz leś.
Bło-go-sław, słod-ka Pa - nil Bło-go-sław wzrę - ki
stan! My chcemy Bo - ga! My, pod - da - ni! On na - szym
Kró - lem, On nasz Pan! My chcemy Bo - ga! My, pod -
da - ni! On na - szym Kró - lem, On nasz Pan.

*My cheemy Boga*¹⁶

(Polish version of NOI VOGLIAN DIO) E.F.Pajak

We want our God, O Vir-gin Ma - ry O hear the plead-ings of our
We want our God In ev'-ry house-hold In pa - rents' care in child-ren's
voice; That in our hearts, God's love we car-ry This is our
jest; We want our God his love ever told-- In time of
hope, this is our choice! Watch o- ver us, Sweet La - dy!
toil, in time of rest!
Guide us each on our way. We want our God, we are his child- ren,
He is our King, He is our Lord! We want our God, we are his
Child - ren! He is our King, He is our Lord!

*We Want Our God*¹⁷

From Hungarian to Lithuanian to Afro-American to Hispanic to Polish congregational song can easily induce cultural shock. It may be well to pause for a moment, therefore, to give the ear some visual aid. Architecture, like congregational song, also grows out of a community of faith. First Church of Deliverance boasts murals and carved doors which relate to its spiritual pilgrimage. At St. David's the chancel in an older building has been unostentatiously and tastefully designed along contemporary lines for Eucharists there. Holy Innocents' exterior is graced by two ornate towers and a colorful interior complete with a mosaic, all of which reflects the Polish Catholic heritage. The art and architecture of these three churches are as different as their music, at least as far as the particular envelopes of ethnic expression are concerned. Behind the particular the impetus to carve, construct, paint and sing may differ less than the particu-

lar results may imply. In any event, seeing may help provide some ballast for hearing.

Stop 6: Russian

Our next stop, Holy Trinity Russian Orthodox Cathedral, is perhaps best-known for what can be seen, its architecture. The church was designed by Louis Sullivan, and its tower has become even more famous since it appeared on the book jacket of *Chicago Churches and Synagogues*.¹⁸ Located just to the north and west of Holy Innocents, near St. Mary of Nazareth Hospital, Holy Trinity is not only a point of architecture interest. It is one of the few orthodox churches in America which has not sold its birthright for pews and electronic organs. Choir and congregation still stand and sing a cappella. Leonard Soroka directs the choir and has compiled liturgical music for the Orthodox Church.¹⁹ The choir and the people from time to



Iconostasis and Holy Doors
Holy Trinity Russian Orthodox Cathedral

Гос — поди воззвѣхъ къ тебѣ, оуслы́ши ма. оуслы́ши ма Гос — по —

Гос — по — ди воззвѣхъ къ тебѣ, оуслы́ши ма, конни́ гла́сѹ моле́нїа моѣ

внегда́ воззвѣти ми къ тебѣ. оуслы́ши ма Гос — по — ди.

Да не прѣвѣтѣа моли́тва моѧ, ѣ́къ кади́ло прѣдъ тобо́у, воздѣ́хаше рѣ

моѹю́ жѣртѣа ве — чѣр — на — а. оуслы́ши ма Гос — по — ди.

An example of Russian Chant in square notation

№ 1. Господи воззвахъ. Больш. Знам. расп. *).

Д. А. Головшикъ.

Т. Б. Го — спо — ди, воззвѣхъ, къ Тебѣ, у — слы — ши мя.

Хоръ

У — слы — ши мя, Го — спо — ди.

Головшикъ.

Господи, воззвахъ къ Тебѣ, услыши мя.

вонми гласу моле́нїа мо — е — го, внегда́ воззвѣти ми къ Тебѣ:

*) Д. Соловьева.

The same chant in modern notation

me sing Russian Chant from the *Obichod* (Book of Chants) and the harmonic elaborations of these in the a cappella choral music of 18th to 20th century Russian composers like Turchaninov, Glinka, Tchaikovsky, Rimsky-Korsakov, Rachmaninov, and others.²⁰ Some of the melodies from Russian chant can be heard in orchestral literature. Tchaikovsky used Tone 1, for instance, at the beginning of his 1812 *Overture*, and Rimsky-Korsakov took melodies directly from the *Obichod* for his *Russian Easter Overture*.

Stop 7: German

Proceeding farther north across the Kennedy Expressway we move to St. Luke Lutheran Church at Belmont and Greenview. This church, thanks largely to the efforts of Pastor Adalbert R. Kretzmann who has faithfully served it for many years, is known in Chicago for its art, music, hymnological materials, and high quality worship services. For purposes of our tour, we note that it still has German services every Sunday at which the people sing chorales in their original rhythmic form.²¹

Stop 8: Jewish

The next stop is Ezras-Israel, a "traditional" Jewish synagogue at California and Lunt, near the border of Evanston. Here the congregation sings its services in the Ashkenazic tradition. (According to Barry Serota,²² there are only two or three synagogues in Chicago which are Sephardic.) A visitor to Ezras-Israel or another of the Jewish synagogues in Chicago is richly repaid, for there one can experience in the song the deep Jewish heritage of form and freedom. Without instruments or choir, the people all sing the same prayers and chants as the cantor, but

they each proceed at their own pace. The musical result is unlike Protestant hymn-singing where all presumably sing the same words at the same time. Instead, a kind of Ivesian dis-united unity results—or form and freedom in a marvelous tension.

Stops 9 and 10: Slovak

Ezras-Israel is the northernmost point of the tour. We now retrace our steps southward to Foster, then travel west. We pause briefly near Elston and Foster for a look at Trinity Slovak Lutheran where Slovak services are still held weekly, then proceed to Norridge and Zion Lutheran, another Slovak church. Zion represents a church where ethnic identity now expresses itself in only one Slovak service per month. A former pastor, John Bajus, presided over much of the transition to English there and made English translations of Slovak hymns.²³ The church is now served by Luther Bajus, John Bajus's son. For its Slovak services it uses the classic hymnal of Slovak hymnody, the *Cithara Sanctorum*,²⁴ nicknamed *Tranoscius* for its original compiler in 1636. (Jaroslav Vajda, the American expert on Slovak hymnody, recently told me it has gone through 135 editions since 1636.²⁵) The *Cithara Sanctorum* is a book of texts. Zion uses Kucharik's *Duchovná Citara* for the music.²⁶ The following 12th century Bohemian Christmas carol can be found in Kucharik's collection and is a favorite at Zion and other Slovak churches.²⁷

Stop 11: Italian

From Zion Lutheran in Norridge we travel south to Our Lady of Mt. Carmel in Melrose Park. Here we encounter a largely Italian church (it also includes Spanish families and

1. {Cas ra-do-sti, ve-se-lo-sti svě-tu na-stal ny - ni; Vmě-steč-ku Be-tlé-me, v je-slič-kách;
neb Buh věč-ný ne-ko-neč-ný na-ro-dil se z Pan-ny.}

na slá-mě le-ží ma-lé pa-cho-lát-ko na zi - mě, le-ží ma-lé pa-cho-lát-ko na zi - mě.

The Bohemian Carol *Cas radosti, veselosti*

services) where at weekly Italian services the people use a small red hymnal called *Nella Casa Del Padre*.²⁸ Italian hymns are sung at other occasions as well. The largest of these is an annual event. Each year on the Sunday closest to the Feast Day of Our Lady of Mt. Carmel (July 16) a characteristically Italian festival is celebrated. It includes a procession which, with bands, prayers, and Italian hymns, wends its way through Melrose Park behind the Our Lady statue. This year the procession lasted three hours and involved at least 10,000 people (35,000 to 50,000 for the total festivities). *Mira il tuo popolo* and *O bella mia speranza* are two of the popular Italian hymns sung in this parish and at the procession.²⁹

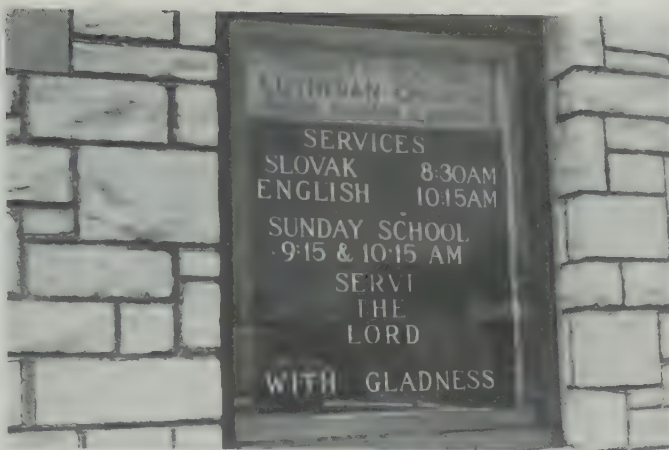
Stop 12: Lebanese

The final stop is just south and west of Melrose Park, in Hillside, at Our Lady of Lebanon Maronite Church. Here the Antiochan Eastern Catholic Rite is celebrated in Arabic and Aramaic. Father John Naffah says that, like all eastern rites, there is a vernacular tendency, so English is also used, but the Words of Institution and the Epiclesis are always in Aramaic. The music has an oriental flavor about it which reminds one

more of the Hebrew synagogue than of any of the churches we have visited. The church's hymnal, *Canticles of Lebanon*,³⁰ blends an interesting combination of English, Arabic, and Aramaic. The tunes, largely of Syrian origin, are supplied "with chord symbols for guitar, oud,³¹ and organ." In a characteristic Eastern fashion, during the liturgy itself no instruments are used, even though the hymnal provides for them.

(Those who would like to hear Aramaic in a Protestant Western context can visit the Assyrian Evangelical United Church of Christ within the city limits, at 4447 North Hazel, midway between Graceland Cemetery and Lake Michigan. The Iranian community was founded in 1917 by people who came to this country in 1906. The Assyrian language is still used, but the hymns and music are Western.)

This tour, though it has visited radically diverse examples of congregational song, is only a beginning. Many other churches could still be visited. Some of these duplicates expand, or vary what we have already seen and heard, like the other Polish parishes in the city. Some groups, however, have not even been mentioned—Latvian, Swedish



Sign of Trinity Slovak Lutheran Church



Our Lady of Mount Carmel (Italian)



Our Lady of Lebanon

Welsh, Romanian, and Chinese communities of faith, for example. Except for the Chinese, who invariably seem to have adopted Western forms, all of these peoples use indigenous congregational hymnic forms in the Chicago area. And there are other ethnic groups there as well.

To do justice to this topic someone will have to write a book which parallels *Chicago Churches and Syn-*

agogues. Chicago provides the raw material for a substantial comparative hymnic study. People often visit the city to hear its orchestra or to watch Jesse Jackson battle Mayor Jane Byrne. It is good to be reminded that in Chicago one can also experience and study the rich ethnic diversity and catholicity which congregational song uniquely reflects.

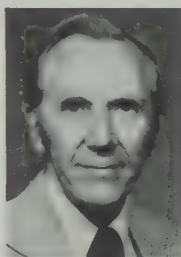
Notes

1. More often than not clergy, church and synagogue musicians, and lay people are the salt of the earth. Many of them have graciously and cordially talked with me, visited with me, answered questions, and supplied me with the materials for this article. Without them it could not have been done. They include David Abrahamson, Luther Bajus, Bonnie Biagioli, Paul Bouman, Art Dordek, Hedda Durnbaugh, Bruce Forbush, Florian Girometta, Ralph GoodPasteur, Eugene Gray, Mr. and Mrs. Algirdas Jonusaitis, Arunas R. Kaminskas, Adalbert Kretzmann, Josephine LiPuma, Leonard Mattei, Portia Maultsby, Mrs. Joseph Malinchoc, Carl McKenzie, John Naffah, Edward Pajak, Arturo Pérez, Juan Saldana, Carl Schalk, Leonard Soroka, Zsolt Takacs, Paul Tang, Jaroslav Vajda, Linda Wiskow, and Richard Wojcik.
2. *Énekeskönyv Amerikai Magyar Reformátusok Használatára* (St. Louis: Eden Publishing House, 1947).
3. *Énekeskönyv Magyar Reformátusok Használatára* (Budapest: A Magyarországi Református Egyház Kiadása, 1979).
4. *Énekeskönyv Amerikai*, No. 88.
5. *Énekeskönyv Magyar*, No. 162.
6. *Evangeliku Giesmynas su maldomis* (Minden: Presse-Druck GmbH., 1957).
7. The music director of the church, Arunas R. Kaminskas, has told me of this tune and can supply it.
8. A history of this church has been sketched out in a Founders Day brochure and a 50th Anniversary book, both of which are obtainable from First Church of Deliverance.
9. See, for instance, Ralph H. GoodPasteur (comp.), *Songs of Love and Faith* No. 1 (Chicago: The First Church of Deliverance, 1952) and Ralph H. GoodPasteur, *It's So Wonderful to Know Jesus Is Mine* (Chicago: First Church of Deliverance, 1955). The latter piece was used by Billy Graham and later appeared in the *Baptist Hymnal* 1975. It and GoodPasteur are discussed in William J. Reynolds, *Companion to Baptist Hymnal* (Nashville: Broadman Press, 1976), pp. 229 and 320.
10. See, for instance, *Songs of Deliverance*, Vol. III (Chicago: Music Department, First Church of Deliverance, FCD 4802, n.d.).
11. For a recording see the *Missa Cubana* (Miami: Southeast Pastoral Institute, Pueblo Publishing Co., 1981).
12. For a discussion of Hispanic music in worship see Juan J. Sosa, "The Ministry of Liturgical Music in Hispanic Communities," *Liturgy* 80 (October 1981), 10-12. (The entire issue of October, 1981, edited by Arturo Pérez and Gabe Huck, discusses worship in Hispanic communities.)
13. Edward Pajak (ed.) *Wspólnie Z Kapłanami* (Chicago: Św. Młodzianków, 1980). An earlier edition of this hymnal was published in 1970.
14. Jan Siedlecki (ed.) *Śpiewnik Kościelny* (Opolu: Ś. Krzyża, 1975). This hymnal was first published in 1878 and has been updated every few years.
15. See Siedlecki, pp. 372-400.
16. Siedlecki, p. 515.
17. Supplied by Edward Pajak.
18. George Lane and Algimantas Kezys, *Chicago Churches and Synagogues* (Chicago: Loyola University Press and University of Chicago Press, 1980).
19. See, for instance, Leonard Soroka (comp.), *The Liturgical Year*, Vol. III, *The Vespers of Great and Holy Friday* (n.p., 1978).
20. Leonard Soroka supplied me with a number of articles on Russian church music, among the two terse tracts which express the orthodox perspective very well: Igor Soroka et al., *Sacred Music: Its Nature and Function*, Tract I (The Department of Liturgical Music, Orthodox Church in America, 1977), and Igor Soroka et al., *Sacred Music: The Choir*, Tract II (The Department of Liturgical Music, Orthodox Church in America, 1977).
21. The people use the *Kirchen-Gesangbuch Evangelisch Lutherische Gemeinden* (St. Louis: Concordia Publishing House, 1892), and the organ plays from Karl Brauer (ed.), *Mehrstimmiger Choralbuch* (St. Louis: Concordia Publishing House, 1906).
22. Barry Serota is a Chicago lawyer who has studied and recorded Jewish music. His recording company is Musique Internationale, 3111 W. Chicago, Illinois 60645.
23. See *The Lutheran Hymnal* (Saint Louis: Concordia Publishing House, 1941), Nos. 86, 169, 211, and 603.
24. *Cithara Sanctorum* ([Pittsburgh: Slavia Print-

- Company, 1952]).
5. For a brief but excellent discussion of Slovak hymnody see Jaroslav Vajda, "Slovak Hymnody," *Hymnal Companion to the Lutheran Book of Worship*, ed. Marilyn Kay Stulken (Philadelphia: Fortress Press, 1981), pp. 51-57.
 6. Jozef Kucharik (comp.), *Duchovná Citara* (Leipzig: C. G. Röden, 1933).
 7. *Ibid.*, No. 77. This carol has been translated by Vajda and can be found in the *Lutheran Book of Worship* (Minneapolis: Augsburg Publishing House, 1978), No. 66.
 8. *Nella Casa Del Padre* (Torino: Elle Di Ci, 1980). A vocal and an accompaniment edition accompany the text edition of this small red hymnal.
 29. Josephine LiPuma, the organist at Our Lady of Mt. Carmel, can supply the music for these texts. Ms. LiPuma teaches music at the Italian Cultural Center where she also produces and directs a show about Italy.
 30. Mansour N. Labaky (comp.), *Cedars of Lebanon* (Cincinnati: World Library Publications, 1970). A second edition of this hymnal has just been published: *Cedars of Lebanon Hymnal, Second Edition* (Cincinnati: Echoes from Lebanon Publications, 1982).
 31. A very old Lebanese instrument similar to the (guitar).

The Use of Hymn Tunes in Larger Musical Works

Peter J. Hodgson



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The influence of hymn tunes on the creative thinking of composers is both interesting and extensive. So extensive, in fact, that a journal article can serve only as an introduction to the subject, selectively identifying a few composers and some representative pieces in order to illustrate the use of hymn tunes in larger musical works.¹

* * *

The practice of adapting previously-composed material to the needs of newly-composed works has its roots in the Middle Ages. Organum, motet, and Mass indicate the early stages of this practice by the addition of parts to pre-existent melodies, drawn frequently from plainchant. From these beginnings in the 10th and 11th centuries may be traced the polyphonic procedures which lead, in later centuries, to the use of hymn tunes in extended compositions. Donald Tovey had indicated the background against which

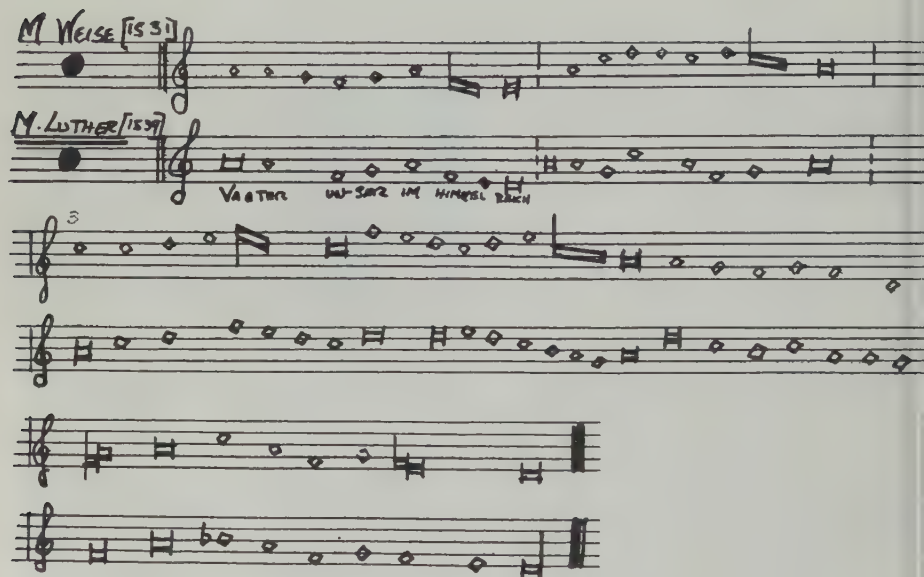
such hymn-tune usage must be viewed.

In recent times the great development of interest in folk-music, and the discovery of the unique importance of Bach's work have combined to tempt writers on music to overestimate the distinctness of the art-forms based upon the German chorale. There is really nothing in these art-forms which is not continuous with the universal practice of writing counterpoint on a *canto fermo*. Thus Handel in his Italian and English works wrote no entire chorale movements, yet what is the passage in the 'Hallelujah' Chorus from the 'kingdom of this world' to the end, but a treatment of the second part of the chorale 'Wachet auf'? Again . . . what are the hymns of Palestrina but figured chorales? In what way, except in the lack of rhythmic symmetry in the Gregorian phrasing, do they differ from the contemporary set-

ting by Orlando di Lasso. . . . of the German Chorale 'Vater unser im Himmelreich'?²

Chorale melodies from the basis of an enormous corpus of 16th, 17th, and 18th-century music. Polyphonic elaborations of chorales date from *ca.* 1524, beginning with the work of Johann Walther (1496-1570), friend

and principal musical collaborator Martin Luther (1483-1546). Luther's chorale tune to his versification of The Lord's Prayer, *Vater unser im Himmelreich*, was an adaptation of older religious melody published 1531 by Michael Weise. This chorale is one of the most frequently-borrowed hymn tunes of the period.



Example 1: Luther's chorale melody
Vater unser im Himmelreich.

Noteworthy among those composers who used Luther's hymn tune are Hans Leo Hassler (1564-1618) and Michael Praetorius (1571-1621). Hassler's ten-verse *chorale motet* (1607) on *Vater unser im Himmelreich* exploits the tune both as a *cantus firmus*, in the conservative Renaissance manner, and as a melodic model upon which to shape the added polyphony. The chorale melody thus serves as a basis upon which to build the musical structure, in the tradi-

tional style, as well as providing material for internal assimilation in the sense in which such material came to be used in later centuries.

Praetorius composed more than 1,200 works based on chorale melodies. His several settings of the chorale *Vater unser im Himmelreich* employ a variety of procedures including polychoral technique derived from the brilliant Venetian school. His most ambitious use of the *Vater unser* tune, however, is found

work composed ca. 1619. This is an elaborate *concertato* setting, combining instrumental and vocal writing in a manner more expressive of the individual characteristics of instrumental timbre than is seen in the 16th century. The setting also employs ritornelli and a sinfonietta—features of those concertato developments which distinguish the later Baroque era. The climax of those developments is found in the music of J. S. Bach (1685-1750).

Bach's chorale-based works are among the most interesting of all compositions using hymn tunes; and of those works, the *chorale cantatas* are probably the most typical. In *Christ lag in Todesbanden*, one of Bach's earliest chorale cantatas (BWV 4), the hymn tune is employed in all seven verses as a cantus firmus. It also serves as a spring-board for two extended chorale fantasies in the first and fourth movements. Bach treats the chorale variously in the remaining movements, extracting from the borrowed material the maximum of motivic energy. The short introductory sinfonia also uses elements of the chorale melody, employing especially the descending half-step, derived from the opening melodic move of the chorale, which becomes in effect a leit-motif of the cantata. Gerhard Herz has described this work as "a pure chorale cantata, a chain of contrapuntal variations, one of each stanza of Luther's hymn tune."³

Wachet auf, ruft uns die Stimme (BWV 140) was composed about a quarter of a century later, but presents a structure similar to that of *Christ lag in Todesbanden*. In both cantatas, Bach uses the *chiastic* form of design in which a central movement (the fourth in each cantata) functions as an axis, with complementary movements on either side of this

central section. The chorale plays a prominent rôle in the design of cantata BWV 140. It provides the material for the central (fourth) movement and for the balancing first and seventh movements. Bach presents the chorale each time in E flat major, using other keys for the second, third, fifth, and sixth movements. Thus chorale and key anchor the structure of the cantata in a grand design.

Such evidence of an overarching structural plan is, of course, not peculiar to the cantatas of J. S. Bach, but in these instances Bach's need of material to serve his structural designs is met through the utilization of hymn tunes. And these tunes function at the most critical points of the structure, i.e., beginning, middle, and end, leading one to conclude that the significance of the structure and the importance of the chorale are inseparable.

Comparatively few composers of the Classic and Romantic periods show more than occasional interest in quoting hymn tunes in their larger works. The use of a chorale melody, *Ach Gott vom Himmel sieh' darein*, in *Die Zauberflöte* (1791) by Mozart (1756-1791) is exceptional rather than representative. Mozart employs the chorale tune in fugato fashion as a backdrop for the scene of the two men in armor in Act II. This usage is of some significance, however, since it occurs in one of the last and most immediately influential of Mozart's major works.

The influence of J. S. Bach was doubtless responsible in part for the use by Mendelssohn (1809-1847) of hymn tunes in a few works. In his *Sixth Organ Sonata*, Mendelssohn quotes the familiar *Vater unser im Himmelrieche*, making the chorale the basis of the sonata's first movement. In the manner of Bach, Mendelssohn

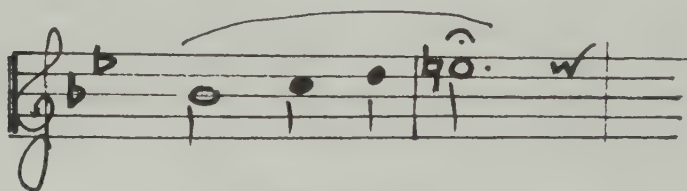
thoroughly assimilates the substance of the chorale into his compositional thinking and, after presenting the complete chorale as the opening statement of the sonata, he weaves its motivic material into the texture of the movement.

* * *

A revival of interest among composers in the borrowed use of hymn tunes has occurred in the 20th century. While this interest appears most strongly in the United States, the Austrian and English fields have produced works which are noteworthy.

Alban Berg (1885-1935), for exam-

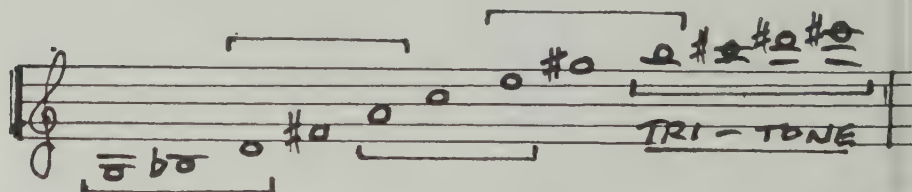
ple, uses the chorale *Es ist Genug* as principal element of his *Violin Concerto* (1935). The chorale, dating from ca. 1662 and composed by Georg Ahle, Bach's predecessor at St. Blasien in Mülhausen, appears as the concluding chorus in Bach's cantata *Ewigkeit, du Donnerwort* (BWV 66). Berg employs the borrowed material in two distinct ways. First, he appropriates the melodic incipit of the chorale melody and integrates this into the tone-row upon which the concerto is built. The incipit consists of four pitches ascending whole-tone steps to form the augmented fourth or tritone:



Example 2

Berg's tone-row consists of a series of interlocking minor and major triads

capped by the chorale incipit:



Example 3

Berg's second distinctive use of the chorale is in the second half of the second movement of this two-movement concerto. Here he quotes the complete chorale as the theme for a series of variations which lead to the final climax of the work.

Berg's use of the hymn tune is both

motivic and structural. The tritone incipit is thoroughly assimilated into the musical substance of the concerto, serving as a reference point between the development of the tone-row and the conclusive affirmations of the final chorale in the second movement. Berg emphasizes the relevance of the

chorale to the structure of the concerto by placing the complete hymn at the beginning of the concluding section of the second movement. Further significance is attached to the use of the chorale at this point through its manner of presentation—solo melodic statements of its phrases alternating with fully-harmonized statements after Bach's version. The variations that follow confirm the central rôle of the hymn in this major 20th-century work. Berg's *Violin Concerto* is a piece of profound pathos intensified by the extraordinary pathetic power of the hymn tune it embraces.

Michael Tippett (b. 1905) utilizes spirituals in his oratorio *A Child of Our Time* (1941). These are interspersed in the manner of chorales at significant structural moments throughout the oratorio. John Amis has noted:

The choice of spirituals was the result of a search for a modern equivalent of the Bach chorale, for hymns that corresponded to the situations and were as universally known as the chorales in Bach's day. Both melodically and harmonically the composer prepares the way for these spirituals (there are five of them). The major-minor clashes that colour words in Purcell's false relations would be called 'blue notes' in jazz; both the old and newer music influenced Tippett and help to make the arias glide unobtrusively into the spirituals. Here the choral writing is deliberately modelled on the singing of the best coloured (sic) choirs and Tippett asks that they should 'not be sentimentalized, but sung with a strong underlying pulse and slightly "swung"'.⁴

The spirituals used in the oratorio are' (1) "Steal Away," (2) "Nobody

Knows the Trouble I See, Lord," (3) "Go Down, Moses," (4) "O, By and By I'm Goin' to Lay Down My Heavy Load," and (5) "Deep River."

Within the United States, several composers in this century have borrowed hymn tunes as material for larger works. These include Virgil Thomson's *Symphony on a Hymn Tune* (1927), Roy Harris's *Fourth Symphony* (1940), Ross Lee Finney's *Variations, Fugueing, and Rondo* (1943), and William Schuman's *William Billings Overture* (1943). Aaron Copland's *Appalachian Spring* (1944), with its use of a Quaker religious melody, may be cited here. No composer, however, better represents the 20th-century resurgence of interest in hymn tunes as usable material for extended pieces than Charles Ives (1874-1954).

Ives' proclivity for drawing upon the hymn-tune repertoire is well documented. John Kirkpatrick has identified more than 50 such tunes in Ives' compositions,⁵ and almost every commentator on Ives' music alludes to this borrowing. In a penetrating article on this composer's creative procedures, however, Denis Marshall deduces that Ives' use of hymn tunes goes far beyond mere programmatic or manneristic quotation.

A closer examination of Ives's compositions reveals that his use of borrowed material is indeed at the very core of his compositional thought. The two scherzo movements of the *First Piano Sonata*, completed in 1909, illustrate this fundamental role which borrowed elements play in the overall design. The many motivic and structural interrelationships which unite this pair of symmetrically-placed second and fourth movements in the five-movement sonata justify considering them as a single scherzo, interrupted by the third central

movement (a rhapsodic series of variations on "What a Friend We Have In Jesus")⁶

In this sonata, Ives combines ragtime and hymn tunes, a reflection of his universal and eclectic view of life which allowed him to capitalize on all of the various musical experiences available to him. The three gospel hymns, "I Hear Thy Welcome Voice," "Bringing in the Sheaves," and "Happy Days," which are incorporated into the scherzo followed the verse-refrain pattern. This pattern is adopted by Ives for the four sections of the scherzo. Melodic similarities among hymn tunes also hold special interest for this composer. For example, the concluding melodic ending (tonic-mediante-supertonic-tonic) common to all three hymn tunes mentioned above is underscored in the coda of the scherzo. Ives contrasts two of the tunes polyphonically and then combines them at the point where each is identical with the other. This practice of fusing phrases of quoted material and combining motives of borrowed melodies is one of Ives' most characteristic composi-

tional devices and is used extensively in his chamber and symphonic works.

Writing in the Epilogue of *Essays Before a Sonata*, Ives offers a insight into his compositional use of hymn tunes. He observes that there exists "a deep appeal in the simple but acute 'Gospel Hymns of the New England camp meetin',' of a generation ago."⁷ Further on he comments

If (the music of the composer) cannot but catch that 'spirit' (of fervent vigor, depth of feeling, sincerity) by being a part with itself, it will come somewhere near his ideal. . . . In other words, if local color, national color, any color, is the true pigment of the universe, color, it is a divine quality, it is a part of substance in art—not in manner.⁸

For Bach and Ives particularly, hymn tunes were essential to their creative thinking and compositional craft. In a process of musical and spiritual assimilation, these and other composers have used hymn tunes as a means of reflecting, through their art, a measure of the utility and unity of all things.

Notes

1. "Larger musical works" are defined here as extended compositions for various choral and/or instrumental combinations, excluding organ chorale or hymn preludes.
2. Donald Francis Tovey, *The Forms of Music* (New York: World Book Company, 1956), pp. 12-13.
3. Gerhard Herz, *Bach Cantata No. 4: Christ lag in Todesbanden* (New York: Norton Critical Scores, W. W. Norton, 1972), p. 6.
4. John Amis, *Notes for Michael Tippett's A Child of Our Time* (London: ARGO Records for British

Council, 1958).

5. John Kirkpatrick, *A Temporary Mimeograph Catalogue*, pp. 264-65.
6. Denis Marshall, "Charles Ives' Quotations: Matter or Substance," *Perspectives on American Composers*, ed. B. Boretz and E. Cone (New York: W. W. Norton, 1971), p. 14.
7. Charles Ives, *Essays Before a Sonata*—Reprinted *Three Classics in the Aesthetics of Music* (New York: Dover Publications, 1962) p. 165.
8. Ibid.

An ideal Christmas gift for a clergyperson, a church musician, or your church's library: membership in the Hymn Society of America for 1983. Send your order to the HSA at Wittenberg University, Springfield, OH 45501.

Hymns in Periodical Literature

William Lock



William Lock is a music faculty member of Biola University, La Mirada, California. He holds the D.M.A. in Church Music from the University of Southern California. Several of his reviews have been published in *The Hymn*.

Dean McIntyre, "The Rewarding Gift of Hymn Writing." *Creator*, May/June 1982, 29-32.

Aware of the need to have a hymn text related to the pastor's sermon, and unable to find exactly what he wanted, Dean McIntyre began writing original texts of his own for familiar tunes. Four of these hymn texts are included with permission to reprint for use in worship.

Betty L. Peek, "Sing Unto the Lord a New Song." *Reformed Liturgy and Music*, Spring 1982, 90.

A brief yet helpful study of the hymn "O Splendor of God's Glory Bright" by St. Ambrose (4th century) and "Built on the Rock" by Nikolai Grundtvig (19th century).

Peter Finn, "There's Lots of Music for Baptism." *Pastoral Music*, April/May 1982, 43-49.

Peter Finn, the director of publications and coordinator of the music subcommittee for the International Commission on English in the Liturgy, suggests that music be selected according to both theological and liturgical criteria. Several lists of possible hymns accompany his suggestions for music to be used at the beginning of the rite, the Procession to the Word, the Procession to the Font and at the end of this Roman Catholic rite.

Brett Sutton, "Shape-Note Tune Books and Primitive Hymns." *Ethnomusicology*, January 1982, 11-26.

As a preview to the author's *Primitive Baptist Hymns of the Blue Ridge*, a long-playing record and booklet to be published in 1982 by the University of North Carolina Press, Brett Sutton has here given us a fascinating study on the relationship between oral tradition and published tunebooks. This particular study focuses on his field work among both the Black and White Primitive Baptists who "continue to repudiate modernizations in hymn singing that have been taken up over the years by more progressive denominations, including the use of harmony, written music, musical instruments, soloists, and performing choirs. . . . As a consequence, Primitive Baptists continue to sing in what is in some ways an 18th century congregational style that has its roots in England, using slow, elaborated tunes, sung mostly in unison."

Richard D. Dinwiddie, "Can Gospel Music be Saved? *Christianity Today*, May 21, 1982, 17-19.

"We need more congregational and perhaps less 'spectatorist' music" concludes Professor Dinwiddie. In his plea to save traditional gospel music (to be distinguished from contemporary gospel music) the author gives 11 recommendations. The first one is

rightly stated as a required course in hymnody of all students at Christian colleges, Bible institutes, and seminaries.

Herma Roehrs, "Hymn Book Collection: Australian Archives." *The Lutheran*, May 31, 1982, 194-196.

This interesting report of the Hymn Book Collection at the Australian Lutheran Archives explains the

reasons for the unusual diversification of books within its 700 volumes.

Grace Simpson, "Holy Spirit, Give of Life." *The Lutheran*, May 31, 1982, 5.

An original three stanza text and simple tune reprinted by the Committee for Original and New Composition.

The Hymn's Author



Constance Cherry

Constance Cherry is Minister of Music at the First Presbyterian Church, Chillicothe, Ohio. Born March 27, 1953 at Charlotte, Michigan, she holds the B.A. in music

from Huntington (Indiana) College (1975) and the M.M. (composition) from Bowling Green (Ohio) State University (1982). She also took some course work at The Southern Baptist Theological Seminary, Louisville, Kentucky, where she was introduced to the study of hymnody under Professor Hugh McElrath.

"Proclaim New Hope through Christ Our Lord" was selected as the award winning hymn for the recent Presbyterian Men's Convention in Atlanta. The Hymn Society of America assisted in evaluating hymns of this competition.

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A New Hymn

Proclaim New Hope through Christ Our Lord

Suggested tune: MIT FREUDEN ZART, 87 87 887

1. Proclaim new hope through Christ our Lord;
The Savior now provides it.
For future days, in plenteous ways
Our hope in Him sustains us.
And calls us to unwavering love,
Commitment to those highest goals,
And to the cause most noble.

2. Proclaim new power—a challenge strong
To draw upon the Spirit.
Great strength is ours to do his will
When we our weakness measure.
For who can know and who can see
What miracles may come to be
When in his power we labor?

3. Proclaim to all the Church of Christ—
The world awaits our witness!
O that we may, in every way,
Touch lives of those around us.
Responding to God's call this hour,
Enabled by the Spirit's power,
May we be Christ unto them.

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Constance Cherry, 1982

Hymnic News

30,000 Hymn Tunes to be Indexed

Nicholas Temperley, Professor of Music at the University of Illinois, Champaign-Urbana, has received a research grant from the National Endowment for the Humanities to complete an index of hymn tunes. The index will be stored on the university's CYBER computer.

Temperley estimates that some 30,000 different tunes associated with approximately 5,000 texts will be indexed. Tunes will be read into the computer by numerical code representing degrees of the major scale. "Since the rhythm of many tunes varies from source to source, the code will not include rhythm," he said. The tunes being indexed span a period of three centuries, from the Reformation to about 1820. They are being collected from about 2,000 books from that period.

The index will also incorporate existing data including a computerized index of early English tunes from about 1536 to 1720 compiled by Temperley with the help of Gustave Rabson, and the Crawford index of American sacred music from 1698 to 1810 by Richard Crawford. Crawford and Rabson are consultants for the project.

Temperley's index will include a history of each tune including the different geographical areas where it was sung, an important point because tunes were named after cathedrals, counties, and towns. "Since tunes were interchanged with texts, the

tunes were often named for the place they were performed," Temperley said. "Some tunes share the same name."

Some tunes are being collected from pin barrels of barrel organs that were used in country churches in England and the United States from the 1790s to the 1840s. Similar player pianos in principle, barrel organs were equipped with pin barrels that played several tunes in which various texts were sung.

The NEH grant is for \$107,000 while \$18,000 in matching funds is still needed. When the index is completed, it will be published in shortened form as a printed book. The complete index will be maintained on the Urbana computer and will be available for use by researchers.

The British Hymn Society Conference

Fred Pratt Green

(Fred Pratt Green, an English Methodist minister, is one of the leading hymn writers of our time.)

It has been my privilege to attend within a year, no less than three hymnological conferences: the International Conference at Oxford (August 1981), the 60th Convocation of the Hymn Society of America (June 1982), and our own Conference of the

ymn Society of Great Britain and Ireland (July 1982). The impression left upon one observer, namely myself, and admitting that generalizations are dangerous, is that continental hymn societies have tended to stress scholarship, the British Society has quietly aimed at promoting the best in contemporary hymnody, the American Society, as reconstituted and vitalized, is outgoing and inspirational.

But my brief is to tell American readers about our Cheltenham Conference, held this week. Cheltenham reminded me, in some ways, of Savannah. It must be of a similar size, and many of its houses have the kind of aristocratic air that makes Savannah so charming a city. Once reputedly populated by retired colonels and ex-judges of the British Raj, Cheltenham is at the moment the center of a spy scandal; not that this spoiled our enjoyment of fine weather, excellent accommodation in a training college, good food, and worthwhile sessions.

If we can be said to have a theme, it was pastoral editing. This subject, of special and controversial interest at the present time, was introduced by Canon Cyril V. Taylor, whose long association with the development of *Hymns Ancient and Modern*, and his success as a composer of hymn tunes, give him an authority always graciously wielded. He pleaded for a sensible approach to editing; one which took account of the needs of small congregations and those with limited resources. Although he did not say so, this approach accounts for the fact that *100 Hymns for Today* has long sold more than a million copies, and that its successor, *More Hymns for Today* has received such high praise.

Later in the proceedings, and under his title, we were introduced to what

seems likely to be the most controversial hymn book of recent years: *Hymns for Today's Church*, due for publication in November of this year. In this book a more radical attempt has been made to update even those classic texts which some of us would regard as sacrosanct. To remove "thee", "thou", and "thine" from the hymns of Charles Wesley, for example, is a major operation. Only time will show whether the patient recovers or dies! How difficult the operation is became clear, by accident, in a later session on John Ellerton's famous hymn "The Day Thou Gavest, Lord, Is Ended." Professor Richard Watson, in a close analysis of this hymn, objected that the substitution of "The Day Thou Gavest Lord, Is Ended" by "The Day You Gave Us Lord, Is Ended" weakens the sense, and that "Our brethren 'neath the western sky" by "Our friends beneath the western sky" destroys the sense. Nevertheless, it was recognized that some changes in texts, to preserve sense, to promote sexual equality, and to cleanse theology of error, are necessary. How far we must go, and how radical must be our interference, is a matter of immediate importance. The case for the new book was well-presented, without offense to sensibilities, by Michael Perry, which helped to keep the temperature cool.

The Victorians featured not only in the session on Ellerton's hymn. Our own revered John Wilson gave us a delightful account, taken from the frank reports of John Spencer Curwen, of hymn singing in a variety of religious denominations towards the end of the Victorian area. This talk threw light, from an unusual angle, on the problems of pastoral editing.

The British Conference always has its intended climax in an Act of Praise

in which about a dozen carefully selected hymns are sung by an ecumenical choir in a central place of worship. This year the Act of Praise was held in Gloucester Cathedral. A prominent member of our Society, Alan Dunstan, a Canon of the cathedral, prepared the way for what for all of us was an outstanding experience. We had guided tours of the great church, were able to inspect a remarkable exhibition of the cathedral's long history, enjoyed hospitality, attended evensong, and finally shared in a memorable Act of Praise. The vast nave was the setting for superb singing, with Ralph Bailey conducting and Martin Ellis at the organ. A new hymn by our veteran hymn-writer, Albert Bayly, who was present, was a highlight in a program which had a Gloucestershire flavor.

Our Annual General Meeting gave special consideration to the better functioning of the Society. Members were asked to answer a questionnaire, out of which some useful suggestions emerged. But the most interesting matter of debate was whether an attempt should be made to popularize the Society. If we could secure a considerable increase in membership would this necessarily increase our effectiveness? It may shock members of the American Hymn Society to learn that we were not convinced! When I was with you, someone asked me what was the chief difference between our societies. I replied, with half a tongue in my cheek, that the British Society is more elitist. Perhaps this discussion in our AGM gave my pleasantry some point!

We plan to meet next year, if all goes well, in the historic cathedral city of Durham, probably from 25 to 27 July. Do not let this last paragraph prevent anyone from attending and being a most welcome guest.

Joint Hymnal Ownership

That's right, two HSA members—one in California and the other in Louisiana—own a hymnal jointly. Two California ministers of music, Merrill Smoak of Livermore and his friend, Terry York, of Sacramento, found a 16th edition of the Bay Psalm Book (1744) bound with a copy of John Tufts' *Introduction to the Singing of Psalm Tunes* for sale in a Sacramento book shop for \$100. Both wanted it, but neither could afford it. They negotiated an agreement with the book dealer for a \$25 down payment and three subsequent payments of \$25 each, paid jointly. They wrote the Huntington Library, which promptly offered them \$250 for the Bay Psalm Book, but they decided to keep it. Meanwhile, Terry York moved to New Orleans to work on his doctorate in church music. Who keeps the book? Merrill Smoak keeps it for a few months, and then it's Terry York's turn!

New Hymn Celebrates Church's Sesquicentennial

The Trinity United Methodist Church of Durham, North Carolina, celebrated its sesquicentennial on April 25, 1982. The celebration included a new hymn, "How Blessed Is Thy Church, O God." The hymn text was written by Dr. Robert Cushman, former Dean of the Divinity School and Research Professor Emeritus, and the hymn tune by his wife, Barbara E. Cushman.

This hymn of seven stanzas is especially appropriate for church anniversaries. For further information, write the Rev. F. Belton Joyner Jr., Minister, Trinity United Methodist Church, Church and Liberty Streets, Durham, NC 27701.

Bisexualians Adopt Texts for New Hymnal

On Thursday, September 9, 1982 the General Convention of the Episcopal Church, a bicameral legislative body composed of the House of Bishops and the House of Deputies, (Priests and Laity) meeting in New Orleans approved the texts for their new hymnal. The collection of 600 texts includes 344 retained from the *Hymnal* 1940; 115 from the three supplements to the *Hymnal*, *More Hymns and Spiritual Songs*, *Hymns III* and *Songs for Celebration*; and 141 which, with the exception of a few restorations from the 1916 hymnal, have never appeared in an official Episcopal hymnal.

Selection of texts for the *Hymnal* 1982 began six years ago under the leadership of the Standing Commission on Church Music of the Episcopal Church chaired from 1976-1979 by The Ven. Frederick Williams of Indianapolis, Indiana and from 1979-1982 by the Very Rev. William Hale, of Syracuse, New York. Chairman of the Text Committee was the Rev. Dr. Marion Hatchett, of St. Luke's Seminary, University of the South, Swannee, Tennessee. The Rev. Dr. Charles Price of Virginia Theological Seminary, Alexandria, headed the Theological Committee which reviewed the work.

Authorization for the creation of the music edition was also granted by the Convention. Current plans call for the introduction of the completed hymnal on the Feast of Pentecost, 1985, in the National Cathedral. Chairing the Hymn Music Committee is Dr. Russel Schultz-Widmar of the Seminary of the South West, Austin, TX. Mr. James Litton of New York, NY is Chairman of the Service Music Committee. General Editor for the

hymnal is Mr. Raymond F. Glover; the publisher is The Church Hymnal Corp., 800 Second Avenue, N.Y., NY 10017.

\$1000 Award Hymn Competition Set

The First Presbyterian Church of Paducah, Kentucky is sponsoring a hymn text and tune competition to celebrate its 140th anniversary. Both text and tune are to be provided by each entrant, the text utilizing the congregation's motto, "To know Christ and make him known." Entries are to meet 3 criteria:

1. Utilization of the congregation's motto.
2. Theological compatibility with Reformed theology.
3. Harmonization: four-part Bach chorale style; proper voice leading.

Entries must be submitted by March 15, 1983 by registered mail to Dr. F. Harry Daniel, Box 666, Paducah, KY 42001.

Brief News Items

United Methodist minister Ray F. Magnuson of Santa Rosa, California has begun a newsletter entitled *Magnusong*. Each issue is to include at least one new hymn. *Magnusong* is sent without charge for those who want it. Write the Rev. Ray F. Magnuson, 51 Coronado, Santa Rosa, CA 94505.

Timothy Dudley-Smith's "Chill of the Nightfall," first published in our July 1980 issue, has been set to music for SATB choir by Robert L. Kircheher, Minister of Music at the historic Old Tennent Presbyterian Church, Tennent, New Jersey. His setting has been published by Beacon Hill Music, Kansas City, Missouri.

This Is My Father's World

This is my Father's world,
And to my listening ears,
All nature sings, and round me ring
The music of the spheres.
This is my Father's world,
I rest me in the thought
Of rocks and trees, of skies and seas,
His hands the wonders wrought.

In a time when space flights and satellites were fantasies in the minds of only a few, a Presbyterian preacher started congregations singing about the "music of the spheres."

Maltbie D. Babcock, a native of Syracuse, New York, was a handsome young man. At Syracuse University, he was a champion baseball pitcher and an outstanding varsity swimmer. His magnetic personality, his friendliness, and his high marks as a student made him a dynamic leader.

Following a distinguished ministry in Baltimore, Babcock was called to succeed Henry van Dyke as pastor of New York City's Brick Presbyterian Church. While on a Mediterranean tour, he died 18 months later in Naples, Italy.

Babcock's poetic verses were published in 1901, shortly after his sudden and untimely death, but it is thought this hymn had been written several years earlier.

Babcock's central theme in these lines is God the Father. The term "Father" is one of the names of God found in the Old Testament, but a name that does not occur with great frequency. However, Jesus used the term for God almost to the exclusion of others.

Babcock not only sees the Father's hand in the "rocks and trees," "the skies and seas," "the morning light," "the lily white," but he also sees the Father's hand in man's social and economic activities:

O let me ne'er forget
That though the wrong seems oft so strong,
God is the Ruler yet.

When we sing the hymn, we sing not only a song about nature, but also sing an articulate expression of

unfailing trust in the ways and judgments of God.

(Permission to reprint this page is hereby extended to publishers of newsletters and bulletins of church congregations.)

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Organ Music Based on Hymn Tunes

Reviewed by Naomi Rowley, Teaching Associate in Organ and Harpsichord at Elmhurst (Illinois) College, and Organist at Christ the Lord Lutheran Church, Elgin, Illinois.

Edited by Paul Westermeyer, Elmhurst (Illinois) College.

The following organ music based on hymns has been submitted for review by a number of publishers and is generally of recent vintage. The pieces represent a variety of styles and are useful for various occasions throughout the year. Naomi Rowley, the reviewer, holds degrees from Valparaiso and Stanford Universities and has done additional study at the University of Iowa.

All Glory, Laud, and Honor, David N. Johnson. Minneapolis: Augsburg, 1981. 11-5085/\$5.00.

This simple, yet appealing volume of 20 familiar hymn tune reharmonizations represents all seasons of the Church Year. Arranged with three-part manual textures, these settings are within the technical grasp of the student organist while offering those more experienced a refreshing alternative to traditional four-part harmonizations. Several freely composed pieces are also included. Recommended.

An Easter Suite, Gordon Young. Carol Stream: Hope, 1978. 919/\$2.50.

Two pieces from this set of three are based on Easter hymns. Both the

Prelude on PALESTRINA and Toccata on EASTER HYMN are splashy numbers requiring a solid technique for the bubbling manual passages. While the seventh chord harmonies become tiring at times, both selections will generate excitement and enthusiasm.

Chorale Partita on All Ehr und Lob, Donald Rotermund. St. Louis: Concordia, 1981. 95/5603/\$4.60.

Church organists will welcome Rotermund's partita as settings on this tune are not plentiful. While the figuration in the second movement is somewhat contrived, the sparkling toccata elements in the fourth variation are most effective. All movements except two require pedal and are useful for service repertoire.

Be Thou My Vision, Alben C. Whitworth. Columbus: Beckenhorst, 1982. OC1-5/\$3.95.

Whitworth's hymn meditations are straightforward and primarily homophonic in style. While the modulations are frequent and occasionally abrupt, this is useful service music nevertheless. Ten selections are included in this anthology.

Behold a Host, John Ferguson. Minneapolis: Augsburg, 1982. 11-5183/\$3.00.

Imaginative writing coupled with colorful registrations characterizes these three Norwegian Folk-Hymn Preludes which are reflections on the tunes and texts of I HIMMELEN, I HIMMELEN; DEN STORE HVIDE FLOK, and PRINCESS EUGENIE. The brief improvisations, suitable as hymn introductions or voluntaries, are appropriate for All Saints' Day, Funerals and Memorial Services as well as general use, and make fine additions to the repertoire.

Choral Preludes Based on Famous Hymn Tunes, Vol. 2: Easter and Ascensiontide, Alec Rowley. London: Ashdown Ltd. (Sole Selling Agent: Boosey and Hawkes, Inc.)

Rowley captures the festive spirit of the Easter season with five sonorous improvisations which feature bold, dramatic and somewhat elusive harmonies enhanced by frequent changes of registration and dynamics. While the composer often extends phrases excessively as in EASTER ALLELUIA, for example, the listener's patience is rewarded with a stirring finale where the hymn tune, now in canon, is finally stated in the tonic key. Other hymn tunes represented include ST. MAGNUS, RICHMOND, MILES LANE, and THE OLD 104TH. Worth exploring.

The Concordia Hymn Prelude Series, ed. Herbert Gotsch, 6 vols. date. St. Louis: Concordia, 1982, 95536, 97-5537, 97-5538, 97-5539, 97-5611, 97-5612/each \$7.50.

Designed to complement the *Lutheran Book of Worship* and *Lutheran Worship*, the *Concordia Hymn Prelude Series* is a projected set of 36 volumes which will provide a hymn prelude and intonation for all hymns represented in these two worship books. The first two volumes in this series, which were available for review, contain Advent as well as a portion of the Christmas literature. Organists with a minimum of formal training will be able to use them with relative ease; the music is primarily for manual with only an occasional pedal passage. A variety of composers and styles is represented ranging from the setting of FREU DICH SEHR by Johann Pachelbel to Wilbur Held's piquant prelude of HELMSLEY. A Preface with suggestions for hymn intonation, registration and articulation is also included.

The appearance of this series is to be commended as a valuable resource in assisting organists in their primary responsibility of leading and accompanying congregational hymn singing.

Six Fantasies on Hymn Tunes, C. 72, Kenneth Leighton. Eastwood, Essex: Basil Ramsey, 1980. (Agent for U.S.A. and Canada: Alexander Broude, Inc.)

Styles range from the gently flowing lines of ST. COLUMBA and the simple charm of LUMETTO to the incessant rhythmic drive of the fantasy on HELMSLEY. Other hymn tunes include HANOVER, VENI EMMANUEL, and ANDER TIEFE (HEINLEIN). Though technically demanding, this literature is exciting for service or recital.

Hymn Tunes with Varied Harmonies, Book 1, J. E. Newell. London: Ashdown Ltd. (Sole Selling Agent Coosey and Hawkes, Inc.)

This anthology contains vigorous and stirring settings of 11 tunes including EASTER HYMN, ST. ANNE, MILES LANE and AUSTRIA. It forms the first in a series of ten books of hymn tunes arranged by Newell for use as voluntaries or alternate harmonizations.

O God, Our Help in Ages Past, Jan Bender. Minneapolis: Augsburg, 1981. 11-9307/\$2.50.

This neo-Baroque partita, written for manuals only, consists of six short movements. Each has a distinctive style such as fughetta, passacaglia and a gigue-like finale. By blending these traditional forms with mild contemporary harmonies, Bender has created a most attractive set of variations.

Three Preludes on Gregorian Hymns, Hugo Kauder. Boston: E. C. Schirmer, 1963. No. 1908/\$1.25.

The frequent use of organum gives a Medieval touch to Kauder's settings of AVE MARIA STELLA, AVE VERUM CORPUS, and VENI CREATOR SPIRITUS. The listener is also attracted to the composer's interesting counterpoint which features a series of canons based on the chant melodies themselves. Technically challenging, but worth the effort.

Two Pieces for Organ, Paul Earls. Boston: E. C. Schirmer, 1974. 2163.

While Earls' style may startle those accustomed to more conservative settings of NUN DANKET ALLE GOTT, others will be elated to hear his fresh approach which features a broad spectrum of 20th-century styles. A difficult number suitable for service

or recital. The second work is *Hugenot Variations*, similar in style to the Fantasy.

Variations on In dulci jubilo, Theodore Beck. St. Louis: Concordia, 1981. 97-5665/\$3.50.

A charming set of seven variations featuring a variety of styles ranging from a delightful duo for krummhorn and trumpet, and a sprightly trio requiring only a flute 4' on the manuals and a reed 4' in the pedals, to a robust finale for full organ. While the movements vary in difficulty, several could easily be played by the less experienced organist. Definitely worth pursuing.

The Welcome Voice of Jesus, Sandra Jarrell. Nashville: Broadman, 1981. 4750-50.

This collection of twelve hymn tune preludes contains easy, attractive settings of ARISE from Walker's *Southern Harmony*, 1835, and AMAZING GRACE, *Virginia Harmony*, 1831. Other familiar tunes include WOODWORTH, GALILEE, and ADELAIDE. Both pipe and Hammond organ registrations are included.

A Collection of Hymns, 1961-1981, by Timothy Dudley-Smith. Privately published by the author at Rectory Meadow, Bramerton, Norwich (GB) NR14 7DW, England.

Timothy Dudley-Smith, since January 1981 Bishop of Thetford, is a leading Anglican writer at present writing in England. He is widely known in the USA for one of his earliest hymns, "Tell Out, My Soul," which he tells us was written in 1961 upon reading the New English Bible's version of the *Magnificat*, whose first phrase is the opening line of this

hymn. The New English Bible, New Testament, was, many will remember, published in that very year: and in a way this gives you a clue to the character of this hymn writer.

He is an evangelical Anglican, and most of his hymns are based on the Scriptures (some of us say that "no other foundation can any man lay"). But he listens always, though not uncritically, to the present age and its needs. It may well be a surprise to many that he has written some 120 hymns in these 20 years. But no fewer than 58 current hymnals have used his work, and 66 of the hymns in this collection have been published in hymnals, journals or other printed sources (including, of course, *The Hymn*).

He subtitles his book, "A source book for editors," and that is what it primarily is. To make it easier to use, he provides a metrical index, complete bibliographical notes for each hymn, and notes of tunes used in hymnals already, or suggested for future use.

Some of his best work was in *Psalm Praise* (1974), and to my own eye his version of Psalm 115, "Not To Us Be Glory Given" is a model of how a modern metrical psalm should look. His style is gentle and unaffected; he does not go in for verbal pyrotechnics and his choice of themes is traditional rather than experimental. He is, you might say, the logical extension of *Hymns Ancient and Modern*; he and Christopher Wordsworth would have much to say to one another. The English books which feature him most tend to be non-Anglican rather than Established, and modern evangelicals especially seem to explore his work.

So his talent is one which perhaps does not strike the reader as aggressively "contemporary"; he uses the

art which conceals art more than the which draw attention to itself. You will not here find hymns on unusual subjects: but you will certainly find hymns which strengthen any section of a hymnal that "majors in" the Bible. As a metrist he is skillful; a stylist, unpretentiously reliable. I seem to be damning him with faint praise. Nothing could be further from my intention. Belonging as I do to a generation which has had its fill of being hectored by hymn writers and has known enough firecracker enthusiasts to last a lifetime, I can easily say how much I welcome good honest hymnody which keeps going at a settled pace and doesn't let you down. To use images which I am sure none of my readers will understand: this is not a fast bowler who quickly exhausts himself, but a slow bowler who can keep going all day. Had the author the sacred modesty of Wesley he could easily have written as Wesley did, "Here is nothing turgid or bombast, on one hand, low and creeping on the other. He has no cant expressions, no words without meaning." He does not score or write for effect: but neither does he display that lofty contempt of grammar and syntax which his contemporaries are often inclined to. His preface is illuminating, reasonable and modest. He has either not encountered, or has decided to pass by, the current disputes concerning "sexist language," but he does not deal in the boring boy-scouts which produced the worst examples of what some now protest against. I cannot tell you the price of the book; it is a paperback presented in typescript format and runs almost 200 pages. It is something which an editor should ignore, and which may well give pleasure and edification to anybody who loves good hymn writing.

ng. Since the Bishop of Thetford is still in the prime of life, we may hope to see a second volume before too long, and it may confidently be expected that it won't disappoint the promises of this one.

Erik Routley
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Princeton, New Jersey

Exploring the Mennonite Hymnal: Essays, by Mary Oyer. Mennonite Publishing House, Scottdale, PA, 1980. 140 pp., paperback, ISBN 0-87303-044-3. \$5.95.

May I tell you of a handbook that you will want to read straight through, from cover to cover? Where you will learn about the interrelation of hymns, their aesthetics, their philosophies, and their uniqueness? Such a book is Mary Oyer's *Exploring the Mennonite Hymnal*. My own copy is full of pencil underlinings, arrows, question marks, and dog-eared pages, enticing me to return to repeated readings, helping me store provocative facts in my mind for future use. I found the book a delight in every way.

It is truly unique in its organization. In the Preface Dr. Oyer claims for Mennonite congregations a "remarkable willingness to accept new hymns and new ways of singing the familiar, a willingness to live with the loss of favorites from past books and to expend energy on learning to sing the new." She tells of her work in Scotland searching for the original form of music and text under the guidance of Erik Routley, and explains her growing interest "in the excursions away from the subject—the tangential material that enriched both the search and the discovery." She points out the references "backward and forward within the series of

essays, . . . each essay is somewhat dependent on those that precede it, so that the book will function better read from beginning to end than used as a dictionary." (I had done so before reading the Preface!)

There follows an article on "Using the Mennonite Hymnal," where she guides us through "Alas, and Did My Savior Bleed," giving concrete instances of the conventions of hymnic notation, and where she makes suggestions for using the seven indexes, two of which (Topical and Scriptural) are described as expandable for the individual user. The recommended sources for hymn study are in a generous list opening with Julian and closing with a return to the original form of the hymn itself. Material from the Hymn Society of America is included.

Those who delight in finding errors will not be rewarded often here. Among the two most prominent are two occurrences of *Watt's* instead of *Watts'*, *Worchester* for *Worcester*, and 1912 instead of 1712 for Joseph Addison. One reads that Lowell Mason spent all his life in Massachusetts except for the years in Savannah, but in fact the last 18 years of his life he lived in New Jersey. One could quarrel with the statement that the tune ANTIOCH "has only the sketchiest relationship to any Handel work discovered thus far," when the two main themes of the hymn tune are clearly derived from themes in *Messiah*. An irritating weakness of the typographical set-up of the book is the printing of long quotations with only two spaces of indentation and in type identical with that of the body of the text. But these minor drawbacks are insignificant when compared to the multitude of treasures revealed on every page.

Multitude of treasures? Yes! In her

pleasant authoritative and succinct style, Dr. Oyer discusses many different phases of hymnology, including these: unison hymns; the dialog hymn; elaborate hymn tunes; Mennonite song (exceptionally fascinating); hymns in action; the 17th century regularization of hymn tunes; the first use in hymnody of folk tunes; ballad meter and triple time; the use of Amens; and an exceptionally good section on the informal hymns: gospel, campmeeting, southern folk, shape notes (the *Mennonite Hymnal* is offered in a shape-note edition), and fusing tunes.

When one reads these essays, especially if one accompanies the reading by a perusal of the 1969 *Mennonite Hymnal* and its riches, (Mary Oyer was one of the editors), and even more if one has had the stimulating experience of hearing a Mennonite congregation sing in four strong parts without an instrument, one realizes that in this denomination, its congregations and its leaders, is probably a flowering of hymns unmatched by any other group—and Mary Oyer its present musical dean.

Ellen Jane L. Porter

Dayton, Ohio

Sisters of Sacred Song: A Catalogue of British and American Hymnodists by Samuel J. Rogal, 1981. xxviii, 162p. Garland Publishing Company, New York, \$22.00.

Samuel J. Rogal, a professor of English at Illinois State College, has compiled a catalogue of the hymns of nearly 400 women from the 18th through the 20th centuries. The work includes indexes by nationality and denomination as well as alphabetical lists of collections and first lines. In his introductory essay, Rogal points out that the study of women as a

group of hymn writers has been lacking. The purpose of the list, then, is to pave the way for further research into the contribution women, individuals and as a whole, have made in hymnody.

The format of the list of hymns provides important biographical information and hymns collections edited principally by the hymnists. While this list brings together for the first time a great deal of information, one must be careful to regard the list as a starting point only and not a complete catalogue. In a rather cursory examination, several surprising omissions were found. Four well-known Fanny Crosby texts, including "Blessed Assurance," are missing, as well as Frances Havergal's "Lord, Speak to Me that I May Speak," and Dorothy Thrupp's "Savior, Like a Shepherd, Lead Us." In addition, the titles of two entire volumes by Havergal are not listed.

The reason for these omissions may be found in Rogal's use of sources. Albert Bailey's *The Gospel in Hymns* is credited for two of the photographs included, but not listed as a source. Even using Bailey's text, the omissions listed above could have been avoided. On the other hand, the sources that Rogal does cite seem to have been selected in a rather haphazard way. Though this is a listing of American and British women, only four of the 33 sources listed are British publications. There is an imbalance denominationally as well. While there are five Methodist hymnals cited, other denominations are poorly represented. *The Hymnal 1940*, and *Worshipbook* (Presbyterian, 1972), and the *Baptist Hymnal* (1956 and 1975) are among the major denominational hymnals omitted. No Lutheran hymnals are mentioned. While Rogal is correct that the search through hymn

als is excruciatingly slow, several of the hymnals mentioned above have companions or handbooks which would have sped up the process and provided a more balanced and complete list.

In spite of the problems, this book does take the first step, as Rogal proposed, toward filling a void in our hymnological resources. Perhaps one of its important functions will be to point out areas of study for future researchers. Rogal is to be applauded for his willingness to assume the role of pathfinder.

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Louisville, Kentucky

The Complete Works of William Billings. Volume I; The New-England Psalm-Singer (1770). Edited by Karl Kroeger; Richard Crawford, editorial consultant. The American Musicological Society and The Colonial Society of Massachusetts. Distributed by the University Press of Virginia, Box 3608, University Station, Charlottesville, VA 22903. \$50.

Karl Kroeger's edition of *The New-England Psalm-Singer* (1770) is a joy to look at, to touch, to read and to perform from. It is a handsome volume, and almost everything about it reflects good taste and care.

Following a forward by the presidents of the two sponsoring societies, Karl Kroeger in a masterful 52 page introduction covers Music in Boston, 1750-1770; The Roots of Billings' Musical Style; *The New-England Psalm-Singer*—A History and Description; the Music of *The New-England Psalm-Singer*; The Influence of *The New-England Psalm-Singer*; Editorial Policy and Acknowledgements. In this presentation Kroeger incorporates all the most recent research on Anglo-American psalmody, and

perhaps even more significantly, he brings the insight and understanding of a composer to bear on Billings' musical style. Performers will find his analysis articulate, helpful, and amply illustrated with musical examples. The introduction is thorough, learned, insightful and lucid. I would only add, as I have elsewhere ["Samuel the Priest Gave up the Ghost and the Temple of Minerva: Two Broad-sides," *Notes* (March 1975): 493-516, and "The Funeral of Samuel Cooper," *New England Quarterly* (December 1977)] that any discussion of Billings' career should consider the importance of his connections with the radical whigs in Boston.

Kroeger's introduction is followed by a reprint of Hans Nathan's four page introduction to Volume II of *The Complete Works of William Billings* (which was published before Volume I and was reviewed in this journal by Irving Lowens—July 1978, p. 190). Nathan describes a number of performance practices and editorial policies, but unfortunately his description is marred by typographical errors and omissions. For example, the table describing tempos in common time on page lxvi should read:

Adagio	C	♩ = 60 m.m.
Largo	♢	♩ = 60, 80 or 90 m.m.
Allegro	♢ or ♩	♩ = 60 m.m.

Neither does Nathan mention the practice of doubling the parts at the octave—a regrettable omission because such doubling was used in Billings' day and adds an element of great power to modern performances of the anthems in *The New-England Psalm-Singer*. [For a discussion of this practice see Political and patriotic Music of the American Revolution, edited by Gillian B. Anderson (Wash-

ington, D.C., C. T. Wagner Music Publishers.]

Billings' own 36 page introduction to *The New-England Psalm-Singer* follows Nathan's and is followed then by 320 pages of music and 119 facsimiles, 14 pages of commentary, six pages of bibliography, title and first line indexes and an index to the facsimiles. Each of the 127 compositions has been transposed into contemporary notation. Measure numbers, first and second endings, modern clefs, tempo indications and text underlay have been added. All stanzas of every text have been supplied and their source noted in the commentary section. When pieces have been rebarred to allow more natural accentuation of the text, the original mensuration sign and barring are indicated over each brace. This unusual solution to one of the more troublesome problems confronting performers of Billings' works is imaginative and responsible. Occasionally, I found myself disagreeing with Kroeger's solution and preferring Billings' original barring (for example, at the words "my soul thirsteth for the Lord" in the anthem "As the Hart Panteth"), but on the whole I found his solutions musical and sensible.

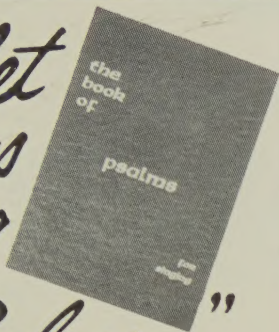
Frankly, although there are wonderful pieces in the second volume of *The Complete Works of William Billings* (edited by Nathan) and the later works are not plagued with the text accentuation problems of his first attempts, volume I has some of Billings' most profound music. In particular, the anthems are sinuous and forceful. To my ear the contrasting sections, the variation of solo and duet passages with four part textures, the recurring refrains and the concluding "Hallelujah" sections (whose multiple repeats invite increasingly

complex ornamentation) unify the works and dramatize their texts in a way not surpassed in the later anthems. In my experience as a conductor, I have found for example that audiences readily accept "As the Hart Panteth" on an equal footing with William Byrd's "Bow Thine Ear" and Tallis' "I Call and Cry to Thee." (The three works were performed in colonial New England. The first two were printed and published in Massachusetts.) Thus, for every reason, I would urge readers of *The Hymnal* to acquire this volume and perform the music in it. As Ralph T. Daniel said in *The Anthem in New England before 1800*:

"It becomes apparent after a thoughtful analysis of the music that such arbitrary pronouncements as that Billings' music 'has of course, only historical interest or is 'musically worthless' are not only superficial but completely unjust and erroneous. The impression of Billings as an eccentric musical oaf is too widely circulated by those who . . . magnify the admitted faults, or those who really do not know the music at all. Many anthems . . . have the character of enthusiasm and originality, but more important, they are intrinsically attractive as music. . . ."

Gillian B. Anderson
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